SPECIAL REPORT

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NEW YORK

THE BEST HOSPITALS IN NEW YORK

Neonatal nurse Cynthia Smith at Long Island Jewish Medical Center

What the Top Hospitals Say They Do Best

By Janice Hopkins Tanne

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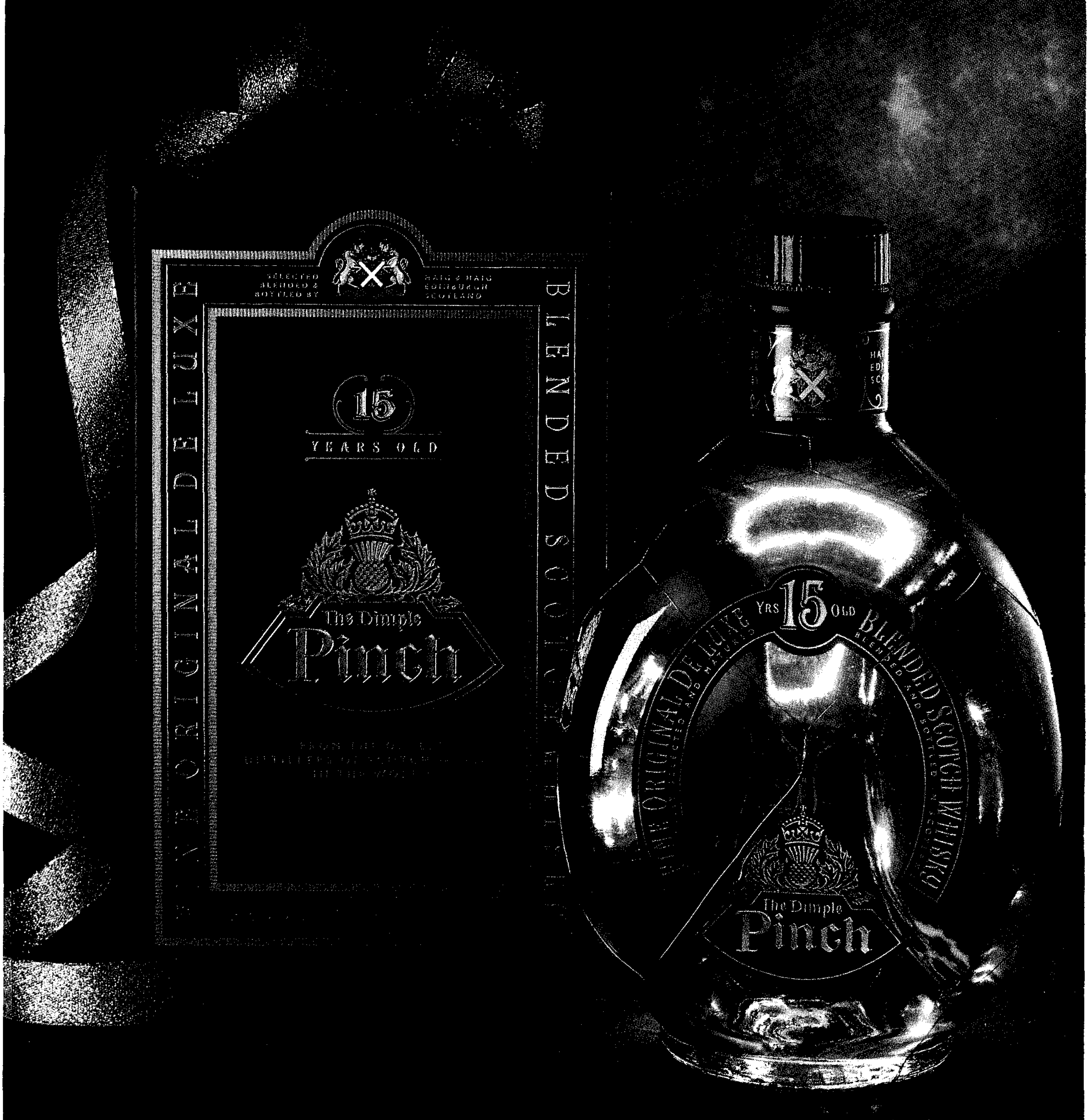
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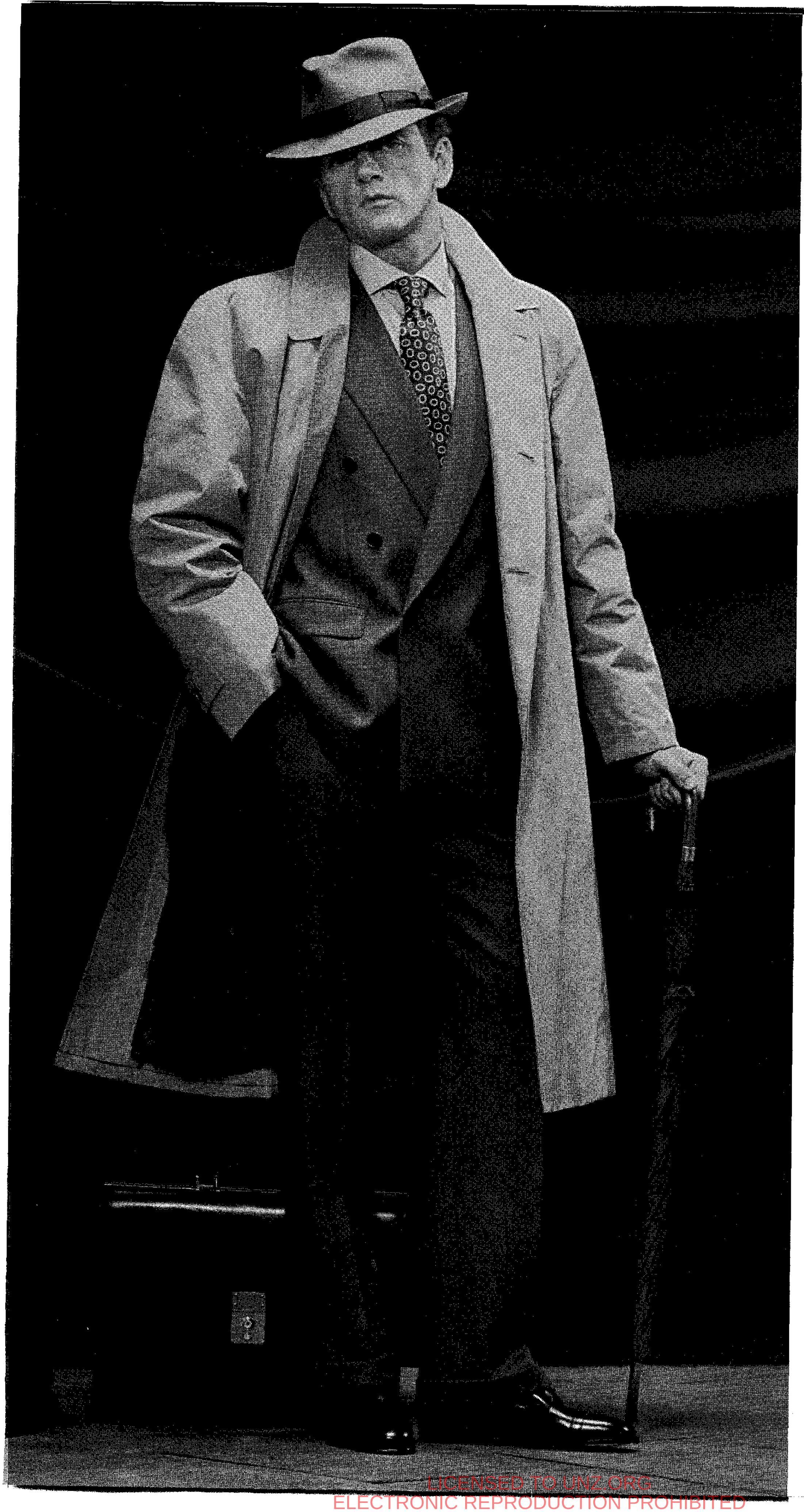

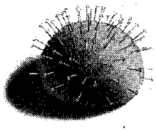

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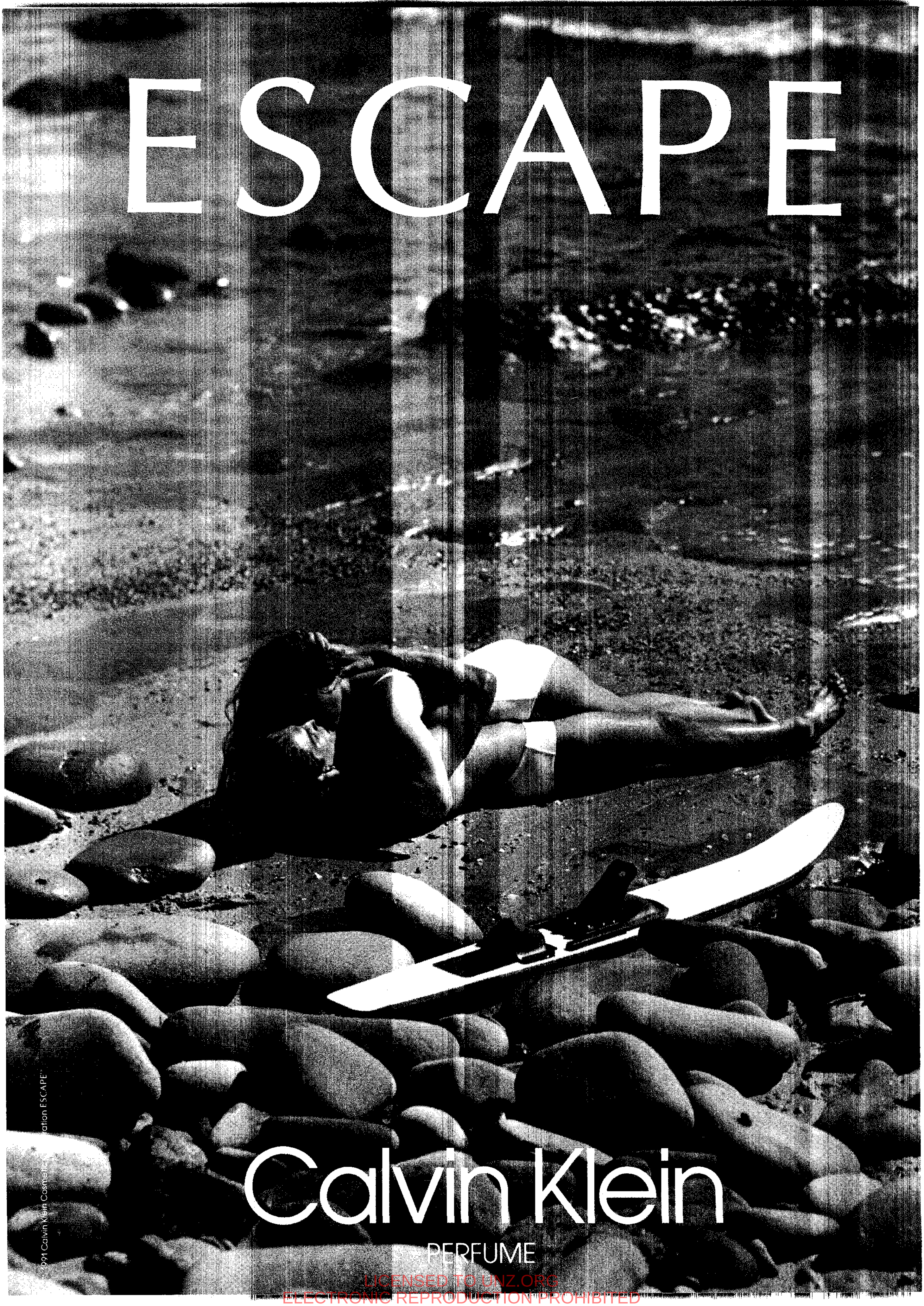
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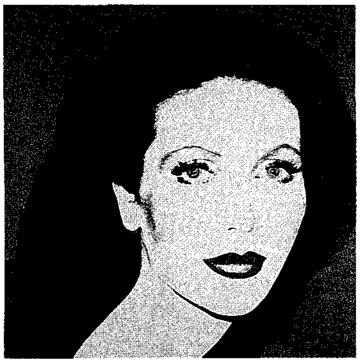
BY JANICE HOPKINS TANNE

In New York City, there are 66 acute-care hospitals. And where you stay could save your life. Studies have shown, for example, that the more a hospital does a procedure, the better its chance for success. But how can a layman judge a hospital? And how can you find *the* department for your malady? This week, Janice Hopkins Tanne continues her three-part study of New York medicine. Here, in Part Two, she surveys the major hospitals in all five boroughs. An index follows, charting beds, physicians, nurses, specialties, and more.

54 The Intriguing Mrs. Hearst

BY MICHAEL GROSS

Who *is* she . . . and what does she know? "People think I'm a villain or something," says Veronica Hearst. A sea of gossip surrounds her; she's the most unknown of New York's known. Marrying Randolph Hearst (Patty's father), Veronica rose to social prominence. She's climbed the charity ladder, toyed with Randy's magazines. And now, with rich husband No. 3, she assumes yet another new identity.



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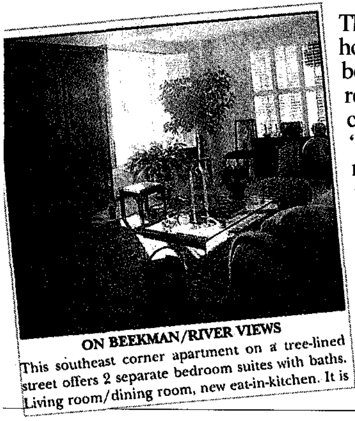
BY BERNICE KANNER



ON BEEKMAN/RIVER VIEWS

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The ad (left) was chipper and hopeful. The apartment, a two-bedroom, had been completely renovated—and was in "mint condition." The final words: "Asking $695,000." Sixteen months later, the Beekman Place unit—with Art Deco building and river view—sold . . . for $480,000. Here's a diary of nineties real estate. After sixteen months and 102 prospective buyers, the owner settled for the best price she could get—and lost $223,800. A hard sell in hard times.

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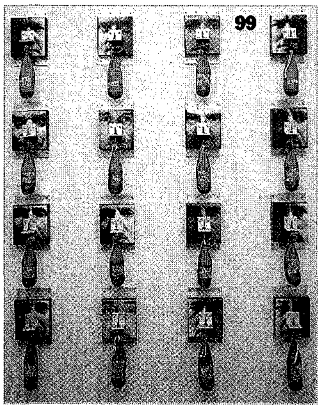

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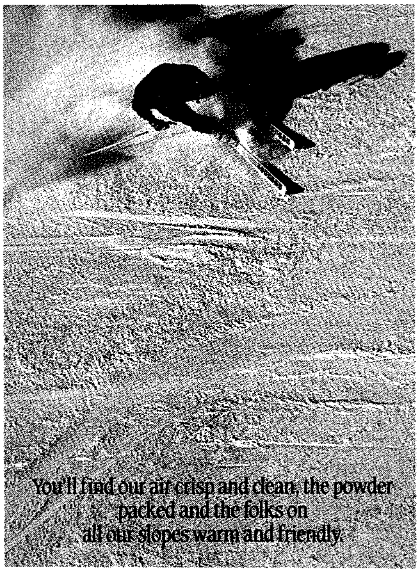
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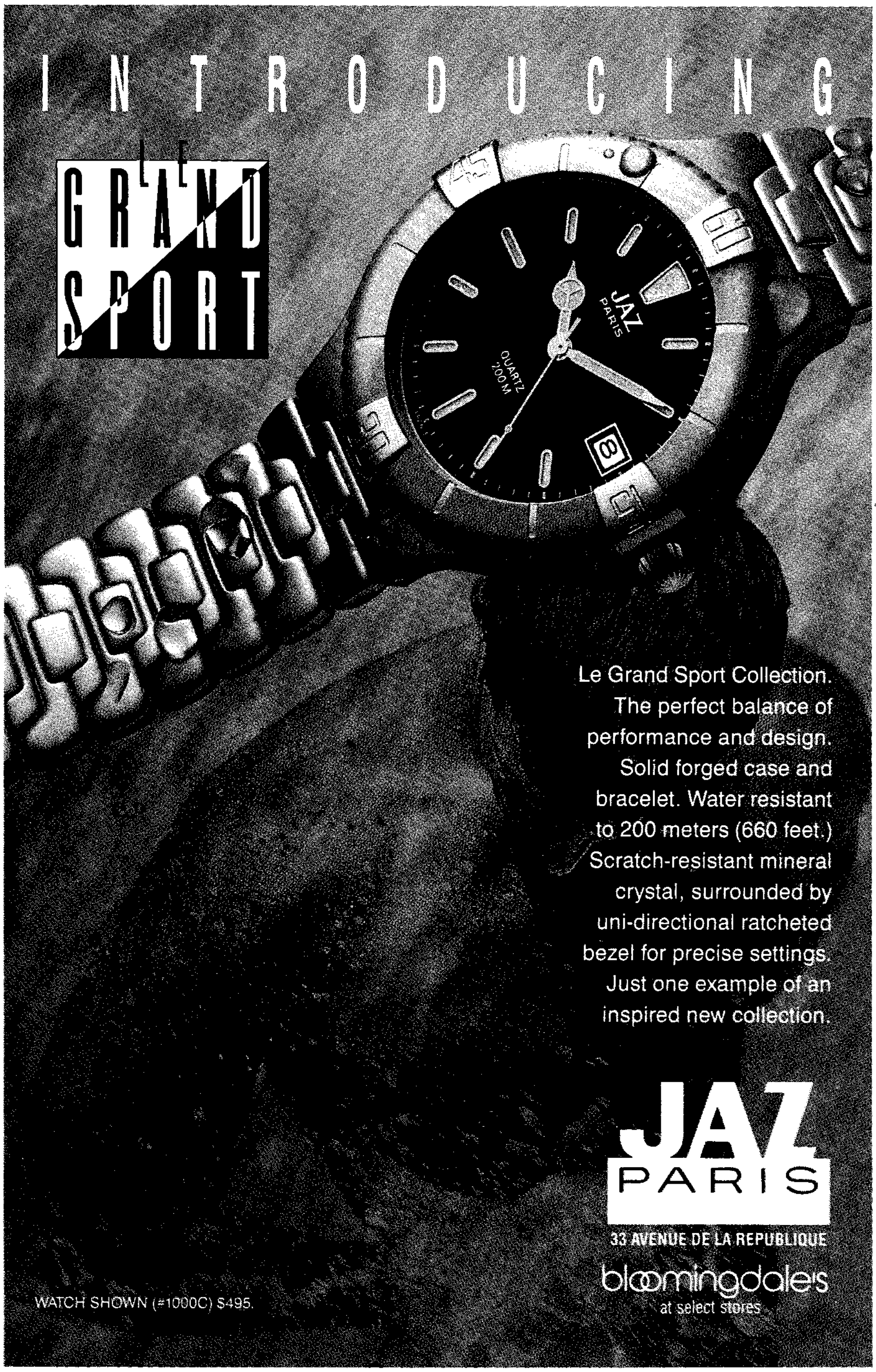

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LETTERS

Doubting Thomas

BRAVO TO JOE KLEIN FOR "TABLOID GOVernment" [October 28]. Yes, there were winners and losers as a result of the Thomas hearings, and I sincerely hope that President Bush falls into the latter category. He would not only deny chopping down the cherry tree, he would insist it was a rhododendron.

Pat M. Bernstein
Great Neck, N.Y.

THOSE SENATORS WHO VOTED TO CONFIRM Clarence Thomas's nomination to the Supreme Court must have come to one of two conclusions: that Anita Hill was a liar—an outrageous conclusion for which there was no proof—*or* that they believed Clarence Thomas a little more than they believed Professor Hill. Sadly, the latter choice acknowledges that they believed her to some degree and *still* voted to confirm him.

David Hurst
Manhattan

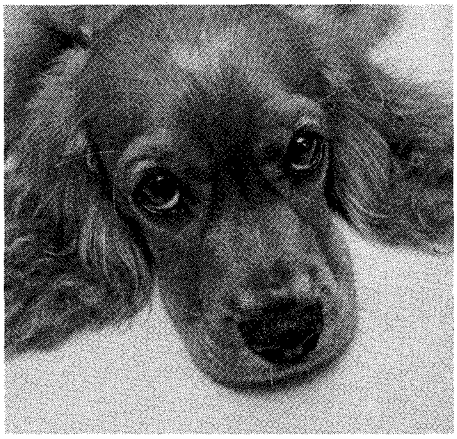
ONCE AGAIN, JOE KLEIN HAS TOLD IT LIKE IT is. I am still in a daze over the confirmation of Clarence Thomas, and it has little to do with Anita Hill's accusations. From the very beginning, Thomas seemed either evasive or not able. If he has so few opinions, then I would say that he would be a poor judge on any court, but he based his entire effort on his inabilities . . . and he won!

Audrey A. Campbell
Manhattan

GIVEN HIS SOLID REPUTATION FOR JOURNAListic integrity, I was surprised to see Joe Klein reprint untrue allegations against People for the American Way by three Republican senators engaged in a truth-be-damned effort to push Clarence Thomas through the confirmation process. Since these senators offered no evidence to support their charges, it's disappointing that Klein would reprint the allegations without giving us an opportunity to respond. Klein writes that People for the American Way and other public-interest groups "had spoken quietly of the need to 'get' Clarence Thomas. They had conducted a nationwide search for dirt that ultimately produced Anita Hill—and then betrayed her by leaking her confidential accusation to the press." The only "evidence" Klein offers is that a former staff member of ours—now in the employ of Senator Kennedy—was one of several Senate staffers

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

To some children with asthma, this is an attack dog.



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A public health message from The Mount Sinai Medical Center.

who first contacted Anita Hill. I can't speak for other groups, but I can say categorically that we had nothing to do with the Anita Hill controversy or any attempt to pursue personal gossip. Further, we did not dig for "dirt" on Clarence Thomas. On behalf of our 300,000 members, we exhaustively researched his views and record as a public official. After concluding—as did Klein—that Thomas was not "the best man for the job," we mounted a grass-roots campaign to defeat his nomination. Those seem to be perfectly appropriate activities, wholly consistent with our First Amendment right to petition our government. Indeed, in the face of a concerted effort by Presidents Reagan and Bush to revolutionize the federal judiciary, we'd have broken faith with our members by not acting.

Arthur J. Kropp
President
People for the American Way
Washington, D.C.

Joe Klein replies: People for the American Way was founded in 1980 as a much-needed watchdog against the excesses of the religious right and groups like the National Conservative Political Action Committee (NCPAC). That battle was pretty much won—and PFAW, looking for a new mission (and new ways to raise money), turned to opposing conservative Supreme Court nominees, first Bork and then Thomas. Last summer, it was one of a number of liberal groups—like Alliance for Justice, National Abortion Rights Action League, and the Leadership Conference on Civil Rights—that conducted an intense search for damaging information that might be used to derail Clarence Thomas. This search took place, as did the similar anti-Bork effort, in concert with the staffs of sympathetic senators and like-minded members of the media. Clarence Thomas saw this effort as a "lynch mob," and I thought the metaphor apt. I didn't specifically charge PFAW with finding Anita Hill or leaking her testimony—merely with being part of the mob.

Immobile Homes

A MESSAGE TO THE "PRISONERS OF THE CITY" [by Aimee Lee Ball, October 28]: Welcome to reality. Life is tough.

Augusta M. Luger
Queens

I FIND IT A LITTLE DIFFICULT TO SYMPATHIZE with these poor "prisoners of the city": the white, immobile, middle-class professionals (dare we call them "wimpies"?) who bought when New York was hot and who are now finding it difficult to move with the wife and kiddies to the 'burbs. Come *on*! Our sympathies should go to the thousands who lost their homes and livelihoods during the age of Reaganomics—not to yuppies who lost the *equity*

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n their homes when the magic balloon urst in their faces. These are the jerks vho voted the shoddy contraption into he stratosphere to begin with. Perhaps hey need to learn to change the way they ote before they can change the way they ive.

A. McDowell III
Manhattan

TTENTION, LAURA AND TONY PETRI, DOROhy O'Leary and Julio Velazquez, and evry other New Yorker in the prisoners-ofhe-city quandary: I can relate. My husand and I have the *opposite* dilemma. Ve moved to a beautiful, spacious twoedroom-and-two-bathroom condominim and now find the need to move back o the city. Our apartment won't budge on he market. Being ever-resourceful New orkers, we read Aimee Lee Ball's story nd thought, Hey, why not a swap of orts? Call us; we're in the book!

Louis Anzelowitz
Princeton, N.J.

lea Soup

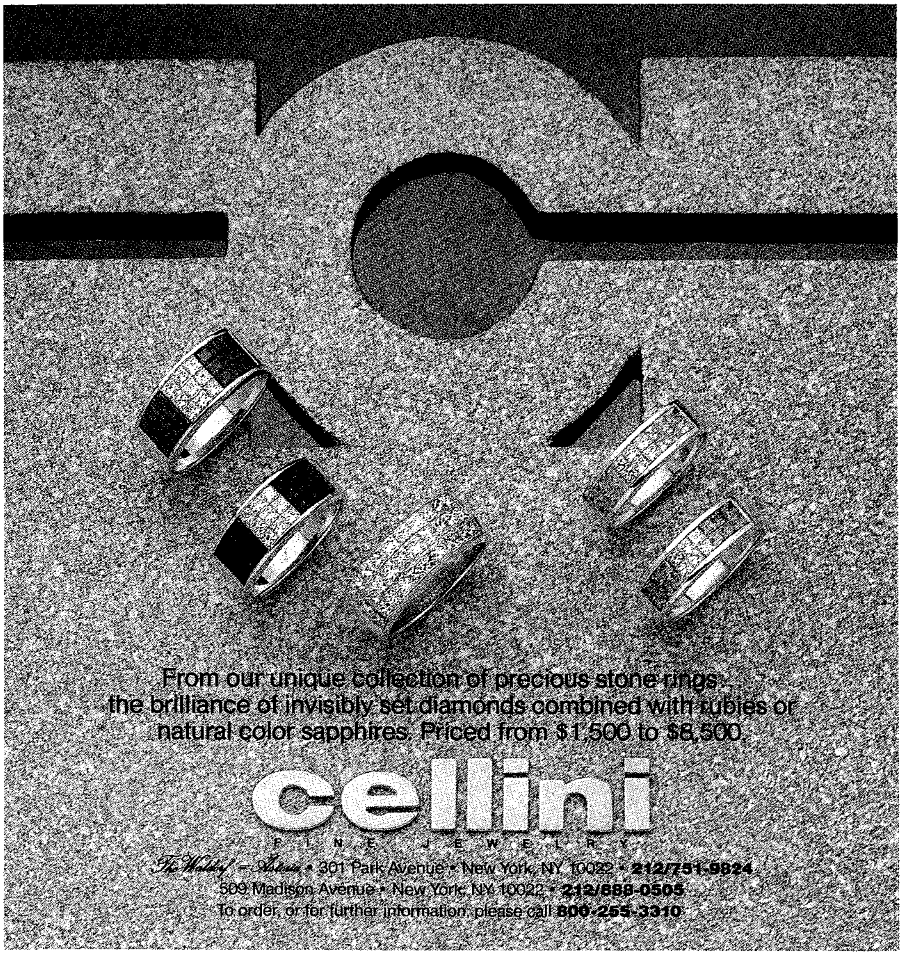
N "REALITY 101," BY ERIC POOLEY [OCTOer 21], a police officer is quoted as sayng that probation officers are "*low* on the adder." Pooley indicates that assistant listrict attorneys let "felony perps" go vith probation after reducing charges to nisdemeanors. As a branch chief in the lepartment of probation, I see many deendants placed on probation who should ot have been permitted to remain in the ommunity. This results in almost guaraneed failure. Shouldn't the onus fall on hose who allowed the defendant to be laced on probation and not on the probaion officers, who were not part of the lea-bargaining process? If the probation fficers were able to concentrate on those vho are capable of being rehabilitated, hey might not be so "low on the ladder."

Margaret Sussman
Department of Probation
Queens Adult Investigation Branch
Queens

ff-Base

WAS APPALLED BY THE CHEAP SHOT ROSS Vetzsteon took at Horace Clarke ["The Aick Hits 60," September 30]. Though larke was ridiculed for fearing storming ase runners, he twice led the American eague's second basemen in double plays. or five consecutive years, he led second asemen in total chances. In 1967, he led n fielding percentage. Clarke is also one f the best base stealers in Yankee history. lso, the reason Denny McLain grooved he fastball to Mantle in 1968 was not so hat Mantle could hit a home run in his ast at-bat at Tiger Stadium. It was so that Aantle would be able to pass Jimmy Foxx n the lifetime home-run list.

Mark Horowitz
Oakland Gardens, N.Y.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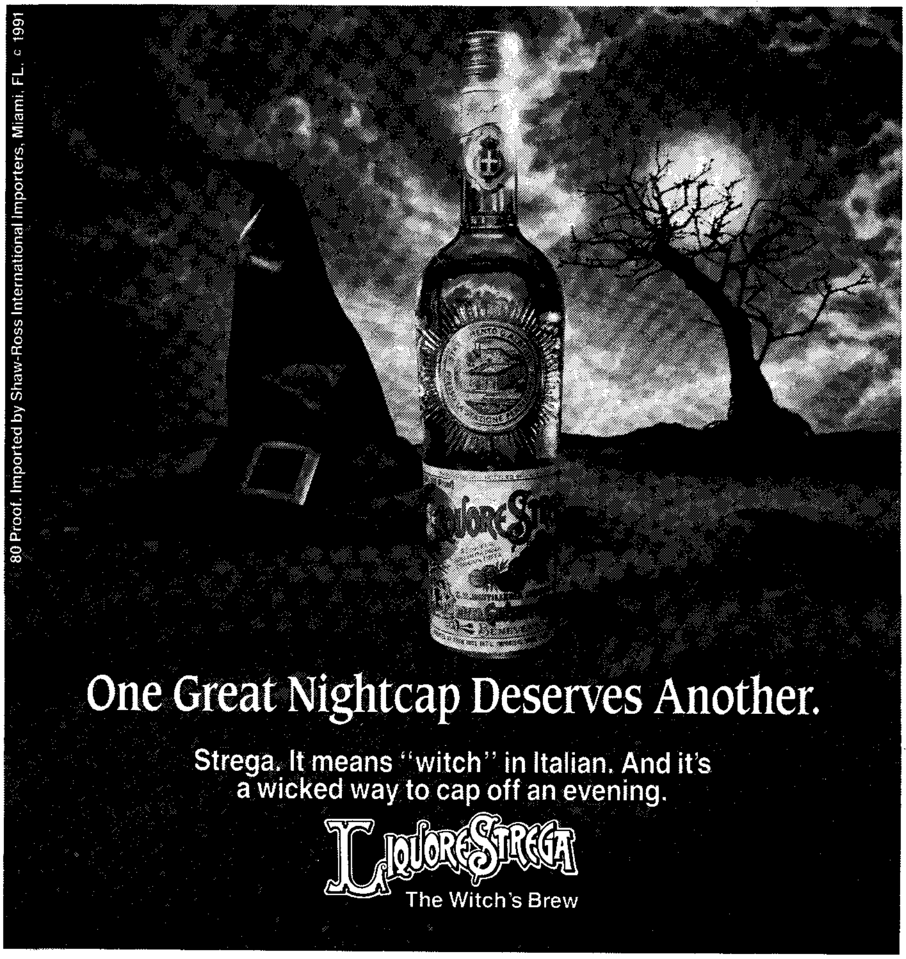
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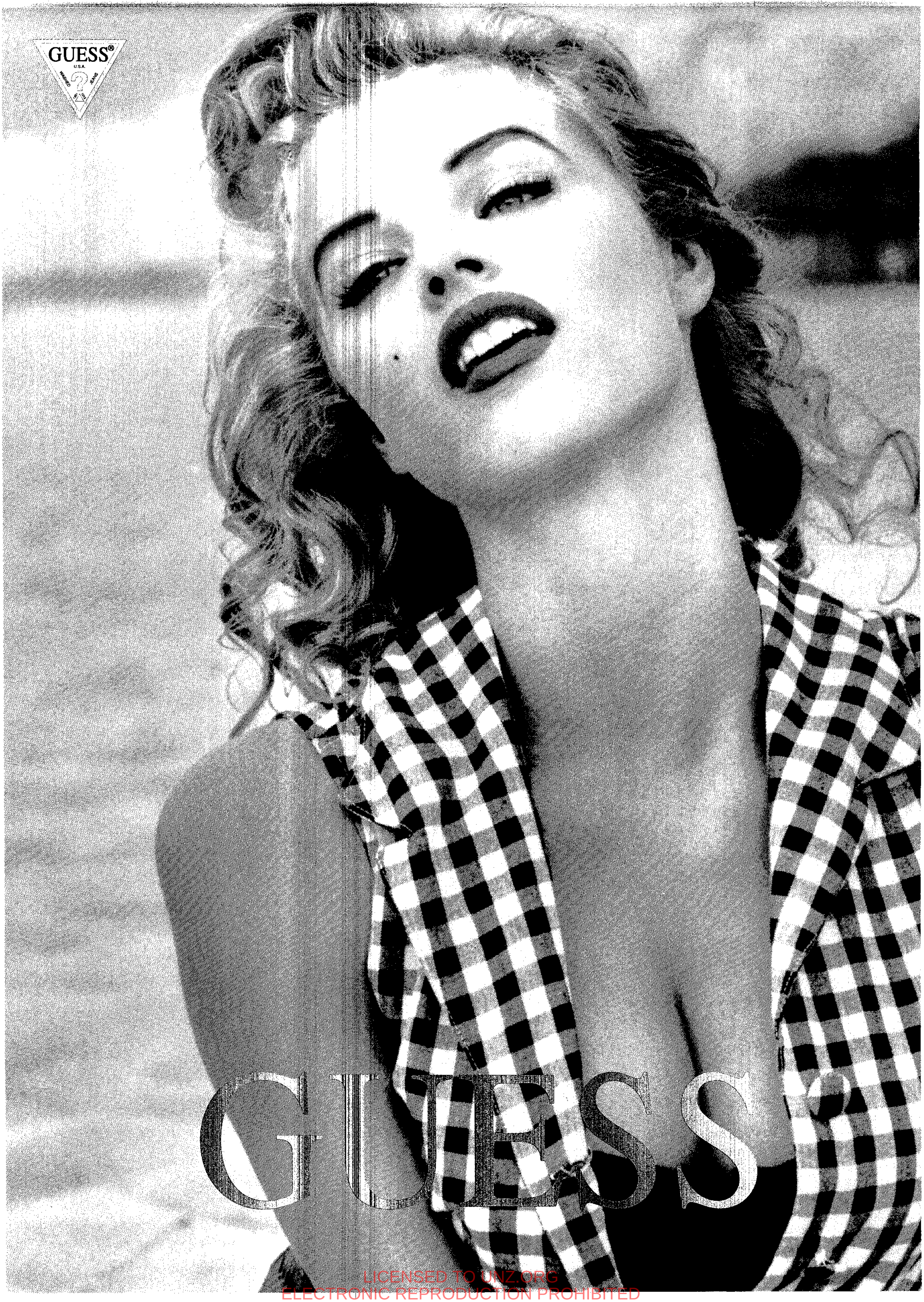
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FAMOUS FEMALES FLOCK TO GERRY, LIZ

Who has more stars in her camp—Geraldine Ferraro or Elizabeth Holtzman?

New York's two announced female candidates in the upcoming U.S. Senate showdown have been battling to secure the support of powerful women in the hotly contested 1992 race for the seat held by Republican Alfonse D'Amato. Next week, the two camps will unveil rosters of names.

"The Senate election this year will probably rest on the women's vote," says a spokesman for Holtzman, who this week is sending out 800 letters to women business leaders and decision-makers. The letter is signed by such luminaries as pioneer feminist Betty Friedan; Marlo Thomas; Eleanor Smeal, the former president of the National Organization for Women; and Molly Yard, NOW's current president. The letter discusses, among other things, "how different the outcome [of the Clarence Thomas confirmation hearings] would have been had Liz Holtzman been on the Judiciary Committee."

Meanwhile, the Ferraro campaign will be touting its powerful women supporters in a big fund-raiser next month at the restaurant Lola. Among those backing the former candidate for vice-president are playwright Wendy Wasserstein, Joanne Woodward, Lily Tomlin, and Judy Collins. "We also have the support of Barbara Mikulski, the only woman Democrat in the Senate," says a Ferraro spokesman. "We're thinking of it as primarily a women's event—but Gregory Hines and Tony Randall are co-hosts."

Two male candidates are also vying for the Democratic nomination: New York State Attorney General Robert Abrams and Long Island congressman Robert Mrazek.

BARBARA BURNED UP OVER ABC FIRINGS

Barbara Walters, who is celebrating fifteen years with ABC, was fêted last week by top network news executives. But a fight was brewing behind the scenes over the recent firings of the cameraman and sound man Walters has worked most closely with. According to sources, Walters made a last-ditch effort to save the pair's jobs.

"The staff is upset about the firings, and Barbara is very loyal," says one insider. "She went to bat to try to keep their jobs. The answer was still no. They were fired anyway." Walters's unhappiness over the incident comes on the heels of reports that the *20/20* anchor is feeling slighted by the attention given to the network's other news magazine, *PrimeTime Live,* and to its co-host Diane Sawyer. A spokeswoman for *PrimeTime* has called talk of rivalry between the two programs "exaggerated and overblown."

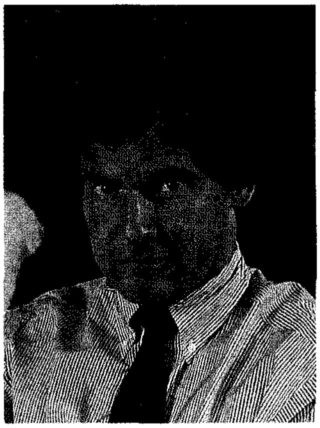
Walters and a spokeswoman for ABC News had no comment.

BARBARA WALTERS

WHITTLE THINKS IQ BOOK WOULD SMART

Some subjects may be too controversial even for Chris Whittle, the publisher who came under fire when he began putting out books with ads. Whittle Communications has killed a book by *Fortune* senior editor Daniel Seligman that argues that IQ and mental ability are, in large part, inherited. Seligman's book also contends that "population *groups* with low average scores tend to lead lives of below average social and economic achievement." When asked why the book was killed, Seligman referred the question to a Whittle editor, who wouldn't comment.

"Seligman is saying that some groups are inferior, and there's fear that the findings will be interpreted as racist," says Steven Schragis, whose Carol Publishing Group has bought the book. "It's a theory that some have resisted, and it would be particularly attacked in public schools, where Whittle has already been criticized for pushing educational programming that has commercials." Schragis says Carol, which put out the controversial suicide manual *Final Exit* as well as *A Woman Named Jackie,* is considering changing the name from *The IQ Debate* to *If You're So Smart Why Aren't You Japanese?*

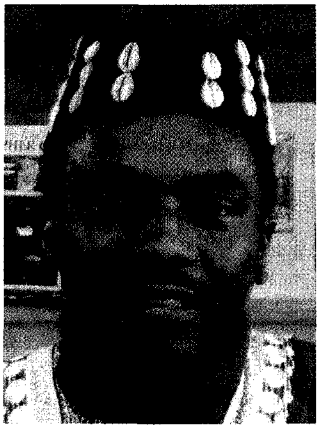


CHRIS WHITTLE

ASSOCIATE EDITOR: DEGEN PENER

THOMAS 'LYNCHING' LINGO TAKES HOLD

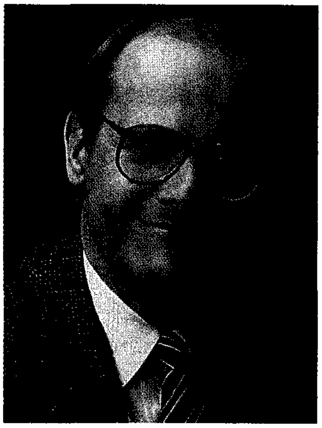
Clarence Thomas may have coined an enduring phrase. Since his Senate confirmation hearings, at least three embattled public figures or their supporters have resorted to using Thomas's now-famous defense: claiming to be the victim of a media "lynching." In the last several weeks, City College professor Leonard Jeffries and boxing promoter Don King have used the phrase. It was chanted at a recent rally supporting former city Health and Hospitals chief Dr. J. Emilio Carrillo. "Anyone who gets in



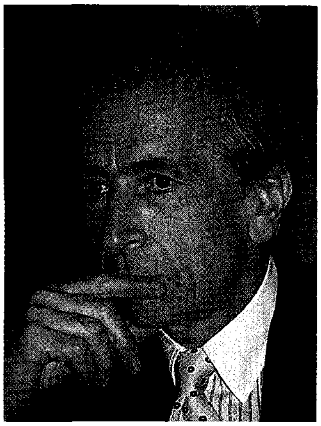
LEONARD JEFFRIES

Photographs: top, Gary Moss/Outline; center, George Lange/Outline; bottom, Jeffrey A. Salter/New York *Newsday*.

SEX AND CINEMA...NO DEAL FOR DERSHOWITZ...PACHYDERM PAGES...NORMAN'S NEWSIE



HARRY SMITH



GAY TALESE

SUSAN GUTFREUND

trouble uses it, since it worked so well for Thomas," says one media watcher. "But I'm not so sure the newest Supreme Court justice would want to be in company like this."

TALESE GOOSES HIS *NEIGHBOR'S WIFE*

Gay Talese might give *Scarlett* a run for the money. Now that CBS and a group of investors have agreed to pay a record $8 million for the TV and movie rights to the *Gone With the Wind* sequel, the man who received the *second*-largest amount ever may finally get his own deal back on track.

In 1979, United Artists spent $2.5 million for the film rights to Gay Talese's best-selling *Thy Neighbor's Wife*—an investigation of sex in Middle America. But UA had financial difficulties, and the film was never made. "I'm finishing up *Unto the Sons* [coming in February from Alfred A. Knopf], and I haven't been able to think about the film for the last five years," says the author. "Now that the book is going to be out, I hope I'll be able to concentrate on reviving *Thy Neighbor's Wife*. . . . *Heaven's Gate* sunk the whole team that was involved with it. I have no idea who owns [the rights] now. The State Department or Yitzhak Shamir, for all I know."

LEAR'S *POWERS THAT BE* DROPS ANCHOR

CBS This Morning anchor Harry Smith has just been replaced by NBC's Faith Daniels—in a cameo role on Norman Lear's upcoming show, *The Powers That Be.*

Smith had originally taped the pilot for CBS, which was considering the show for its lineup. The network, however, passed on the series, which stars John Forsythe as a senator who finds in an election year that he has an illegitimate daughter. NBC recently picked it up as a mid-season replacement.

Not wanting to promote an anchor from another network, NBC shot a new segment starring Daniels, the host of *A Closer Look,* whom the network hired away from CBS a year and a half ago. Smith could not be reached for comment.

"Norman Lear called and asked me to do it," says Daniels. "He said John Forsythe plays this senator. He's asleep in bed and has a nightmare about the election results, and I'm the one reading the results. I thought that Joan Collins was his nightmare."

A LAWYER, A LOVER, AND AN ELEPHANT MAN

The New York Review of Books said "No thanks" to Alan Dershowitz when he offered to review James Stewart's *Den of Thieves.* Dershowitz represents Michael Milken, who is treated harshly in the book, and the Harvard professor has already taken out a full-page ad to protest the favorable review in the New York *Times* (*New York,* November 11). "I called [editor] Bob Silvers and said, 'In addition to your traditional review, would you like to run a frankly adversarial response?' " says Dershowitz. "The book itself is adversarial, and instead of just one side, this would be something that answers the charges." Dershowitz says Silvers pondered the suggestion, than passed. . . .

A tell-all tome has been infuriating more than its subjects. Jennifer Lee, whose book *Tarnished Angel* chronicles her relationships with the likes of Warren Beatty and Richard Pryor, is involved in a messy dispute with her former literary agent. Lee and David Vigliano are clashing over whether she owes him agenting fees. Vigliano wouldn't comment, but a source close to him says, "Vigliano says he worked hard to sell the book, then she sold it through an editor he introduced her to." Says Lee, "I fired David Vigliano. . . . I got nothing but rejections through him. Then I sold the book entirely on my own." . . .

The Guber Peters company has paid close to $1 million for the film rights to *At Large,* the story of fugitive elephant trainer Murray Hill, who sold his animals, stole them back because he thought they were being mistreated, then hid them around the country while he was on the lam. The book, by Gary Ross, is being published by Random House in April, says editor David Rosenthal.

NEWS AND NOTES FROM ALL OVER

WINDOW DRESSING: Susan Gutfreund is keeping a lower profile on the social scene nowadays, but even so, the ex-stewardess is about to go on display at Barneys. The wife of the former head of Salomon Brothers will be the subject of one of the store's holiday windows, complete with a life-size mannequin. "It's an affectionate look at her as a Francophile," according to Barneys creative director Simon Doonan, who says the display will be unveiled November 21. "She's wearing Chanel and hauling a Christmas tree in the window."

NAME'S THE SAME: Jean Lafitte owner Eric Demarchelier, the brother of photographer Patrick Demarchelier, is opening a new restaurant at 50 East 86th Street early next year. The French bistro has the same name as the restaurant he owned for ten years at Lexington and 62nd Street: Demarchelier.

Photographs: top, Eddie Adams/Sygma; center, Adam Scull/Globe Photos; bottom, Brian Quigley/Outline.

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MARIO'S MESSIANIC HUMILITY

EXQUISITE ANGUISH: *Visiting St. John the Divine last week.*

WILL HE DARE TO BE GREAT?

SEVERAL MONTHS AGO, A PROMINENT DEMOCRAT bumped into Nebraska senator Bob Kerrey, who was about to enter the presidential race. "That's a big decision, Bob," the Democrat said.

"I've made bigger," Kerrey replied with characteristic insouciance.

Then again, there's Mario Cuomo, whose public stewing over whether-or-not may (or may not) have run its course by the time these words reach a waiting world. He's been at it for a month now, "riding," as he once said of a fellow New York politician, "on waves created by his own turbulence."

A great deal of silliness has attended the spectacle—some by Cuomo, who cannot resist the temptation to ramify while the angst is hot, but mostly by impatient journalists, for whom delay is a sign of uncertainty rather than deliberation (or, more likely in this case, calculation). In truth, the governor's process would hardly seem unusual were it not for the lateness of the hour, the cameras, and the existential pyrotechnics.

Other candidates spend months, sometimes years, trying to puzzle this one out. Tennessee senator Al Gore kept his staff and friends guessing through most of this year before deciding—quite abruptly, during the Russian coup—not to run. Close friends who visited Jesse Jackson in September and October often came away convinced that he would run (he didn't).

Why should Cuomo be any different? One reason he's *treated* differently is that his uncertainty seems so flagrant and *interesting* when he's compared with most other pols, who are more likely to engage in flag-burning than betray a hint of indecision. Cuomo, however, paints on a larger canvas: This is a man consumed by a messianic humility. His political metaphors are religious, rather than athletic or military. He doesn't run; he is called. Few of his colleagues would have the presumption to meditate, as the governor did in the *Times* last week, on the luck of Saul of Tarsus, struck "in the tush" by lightning on the road to Damascus: "I often wonder why God was so good to Paul," Cuomo said. Such musings create the impression that Cuomo is wandering the desert of his psyche like a biblical prophet, luxuriating in the exquisite anguish of catharsis and redemption—which may in some sense be true but is also undoubtedly a smoke screen. Certainly, the metaphysical gauze has obscured an impressive bit of practical politics: If Cuomo *is* running for president, he is building the story brilliantly. A decision to run will be nothing less than a signal that Cuomo has communed with his Maker and gotten a green light to save the nation.

And, all right, I'll go out on a limb: I think he's running. If he isn't, it will be a sure sign that the Lord has singled out Mario Cuomo to demonstrate the Asininity of Self-Absorption, a lesson so humiliating that even a man so spectacularly humble as the governor would be unlikely to illuminate it voluntarily.

There is evidence, too, Cuomo has begun to consider some of the practical aspects of the process: "There are lots of things to look at," he said last week. "The schedule of the primaries. How much time you'd have to spend in each place. You couldn't just do it from here—you'd have to go out with the others, stand up on a stage, be made fun of by the press. You'd have to put together a staff," the governor continued, "figure out the money, and the scheduling, and whether or not you take your security with you when you go to other states."

Over the past few weeks, Cuomo seems to have made progress—glacial, perhaps; reversible, undoubtedly—toward a yes. He seems to have dismissed the notion of resigning and is now entertaining the possibility of running the state and the race simultaneously (at least in the early stages). "You have to think about whether you can make a reasonable effort to participate in the process and still be fair about honoring your commitment to the state," he said last week. "People say, 'Mario, you could work half as hard as you do' " and still be a good governor, he added, then summed up: "You could study it endlessly. You could discuss it with Dukakis, with Carter—fly out to see Reagan, talk to Nixon. Is there time for that? Probably not. Then how do you end it? You end it arbitrarily."

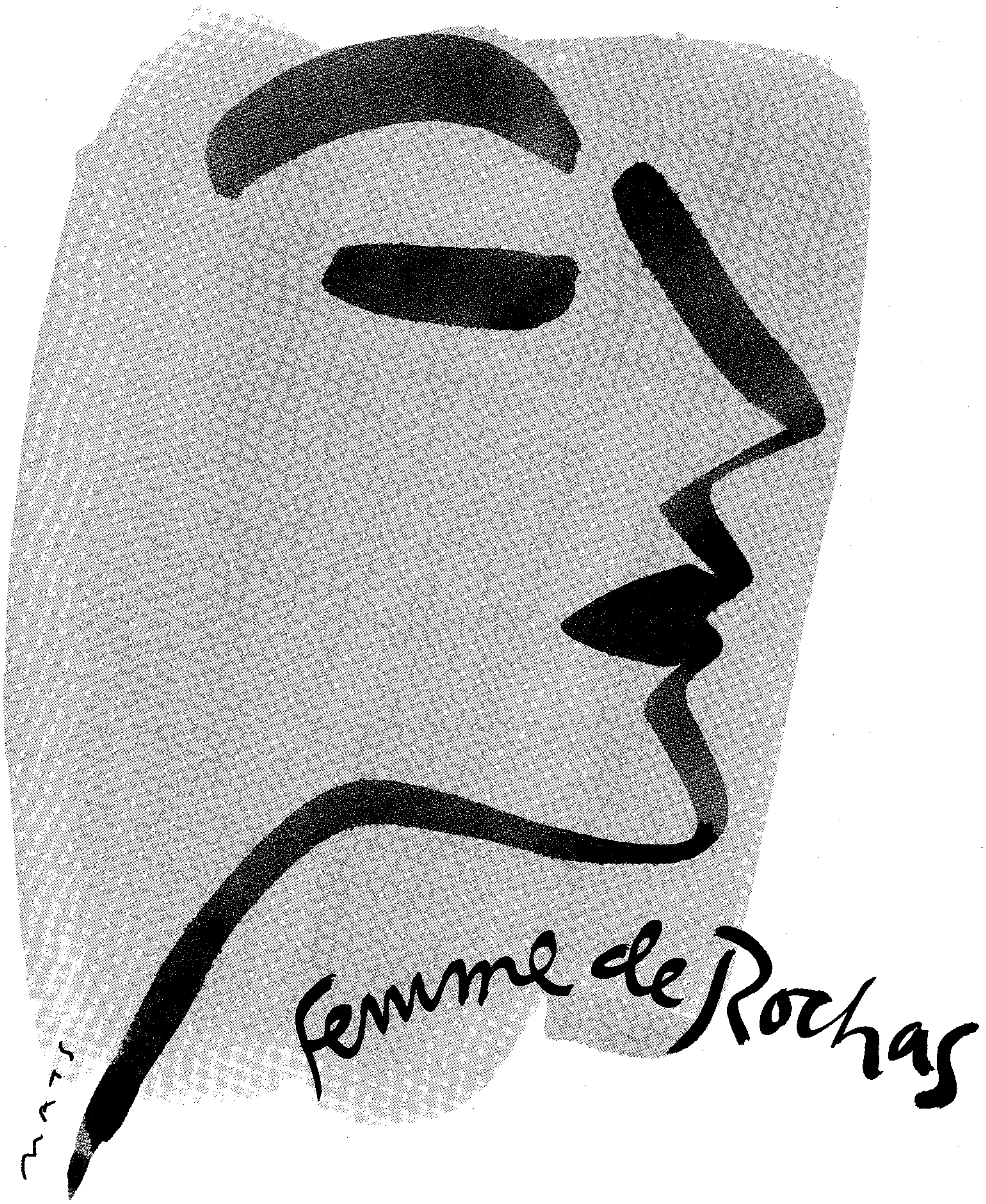
But not necessarily soon. Cuomo was having no part of the Democratic party line that his indecision was hurting the other candidates' ability to raise money. "I called some of the money people," he said. "I told them, 'Don't wait for me.' They said they weren't waiting for me. They weren't ready to give money to anyone yet. If I dropped dead, it wouldn't be any different."

Or so he says. In fact, the campaign has lapsed into a sort of suspended animation; the political community is transfixed by the rumblings from Albany. The tension is building; various news shows are said to be vying for the rights to the Grand Divulgement. There are the usual complaints from the rest of the pack about the governor's self-absorption and indecision, but they'll evaporate the moment he announces. If he comes out slugging, as seems likely, the talk of Hamlet will cease—and many Democrats will start rehearsing *Henry V.* (On the other hand: If he backs down, he'll become a synonym for *vacillation,* fodder for Letterman, Jay Leno, and *Saturday Night Live* in perpetuity.)

Intellectually, the governor seems ready for combat. He's been making the economic case against Bush for more than a

Photograph by Haviv/Saba.

The Galeries Lafayette fashion rendez-vous.



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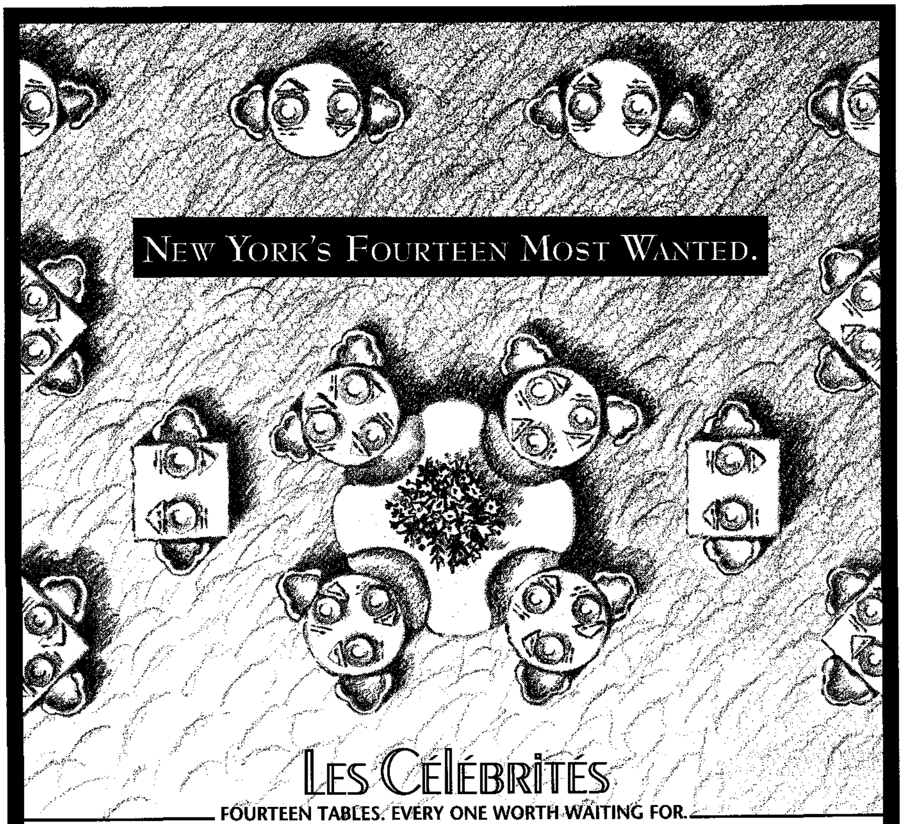
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year—and with increasing confidence, a the economy has performed according t his dire predictions. He expects the president to begin backpedaling furiousl soon: "Please," he said, "quote me. Pu my name in the paper: Bush will announce a holistic economic plan . . . And—you heard it here first—it'll include $100- to $200 billion in publi works."

Cuomo also has an eye on the Democrats he'll be facing. He moves a bit to easily from a critique of David Duke ("H talks about welfare reform. What woul he do? Put them to work. Fine. Where They should work for charities. The what do you do with their kids? What' his position on day care? He's got no position") to a similar attack on Arkansa governor Bill Clinton: "He says the shouldn't be on welfare forever. Maybe i his state they are. In my state, they're o for an average of two years."

Cuomo has this thing about Clinton, moderate who may emerge as his mos credible challenger. He's also critical o Clinton's plan to create a trust fund t make college loans universally available— repaid by a small payroll tax or with several years of public service. "Where do yo get the money?" Cuomo railed. "Isn't thi one of those big bureaucratic program you're complaining about? Where are th details? . . . It's a lot of baloney."

"I think Mario may be worried tha someone has developed a message tha addresses the concerns of the middle clas in creative ways," said Clinton advise Frank Greer.

There will be plenty of time to hasl such things out if Cuomo runs. He'd hav an enormous financial advantage—it' likely that he would enter the race witl more money than all his opponents combined. He'd also be likely to touch off stampede among elected officials for place on his bandwagon.

But he would face some unexpected obstacles as well. Running for president is very strange thing. Few succeed their firs time out. The early weeks, in particula can be daunting: Both Clinton and Bol Kerrey seemed dazed at the outset thi fall—Clinton suffering a mammoth allergy attack, Kerrey lapsing into vapo lock—before they regained their poise. I he runs, Cuomo won't have the luxury hi competitors have had—of getting th hang of the process in relative privacy He'll be expected to be brilliant, an organized, from day one. He'll be expected to win every primary (anyone wh beats him, or does better than expected becomes a potential giant-killer). He'll b forced to live a dreadfully public life, da in, day out, for months on end—a terribl strain for someone so reclusive. Greatnes will be expected—an unfair standard, bu one that Mario Cuomo has all but demanded for himself. ■

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PEDDLING THE PAPER: *Maxwell in charge last spring.*

WHAT'S NEXT FOR THE *NEWS*?

THE DEATH OF MEDIA MAGNATE ROBERT Maxwell last week had all the elements of a great tabloid story: exotic circumstances—an apparent heart attack caused him to fall overboard from his 180-foot yacht as it cruised in calm waters off the Canary Islands; the hint of dark forces at work, such as stories that Maxwell had been an agent of the Mossad, Israel's secret service; the run on Maxwell-company stock before the official announcement of his death, together with a report in the *Financial Times* of London that put Maxwell's debt at $3.9-billion (much higher than previous estimates); and the bizarre details—a scratch on his forehead, the nude body floating at sea.

The Maxwell tab story, with its unanswered questions, also became something of a mystery story about his most visible American property, the *Daily News,* New York's leading tabloid. Kevin Maxwell, one of Maxwell's three sons, flew in to reassure the *News* staff—and readers and advertisers—that he was assuming his father's title of publisher as well as his "devotion to the future" of the paper.

But neither Kevin Maxwell nor the platoon of *News* executives who reported, each separately, to Robert Maxwell could claim any real handle on that future. "Given the huge complexity of Mr. Maxwell's affairs," the *Financial Times* explained last week, "one might even ask whether the range of his activities was fully grasped by any individual other than himself." Or as Ted Kheel, the lawyer who helped bring together Maxwell, the unions, and the *News*'s old owners, put it: "Maxwell was the man who kept it all in his head."

The shock of Maxwell's death, then, gave way to predictions that the heirs to his empire would begin dismembering it. At a minimum, this could shore up stock prices and preserve the value of the shares held as security by Maxwell's bankers. But, as befits this bizarre Maxwellian tale, the *News*'s chances for survival may be better than expected.

The Tribune Company, absentee owners from Chicago, did everything short of driving a stake through the *News*'s heart. As long ago as 1981, the company tried to give the paper away. Last year, it provoked *News* employees into a traumatic strike that led to an exodus of 750,000 readers. The *News* was barely breathing when, in March, Maxwell agreed to take the paper off Tribune's hands.

In his eight months at the *News,* Maxwell was an erratic care-giver. "The old man's style was to pop in and out," one of his associates said last week, not without affection. And still the *News* was sitting up, taking nourishment. It claims an average circulation over the past six months of 762,078 daily and 911,684 Sundays. The figures are unaudited; they are short of the prestrike circulation (1.095 million daily). But they are almost double the circulation at the end of the strike. The paper loses money—estimates range from $200,000 to $1 million each week depending on who's doing the estimating, the *News* or rivals New York *Newsday* and the *Post.*

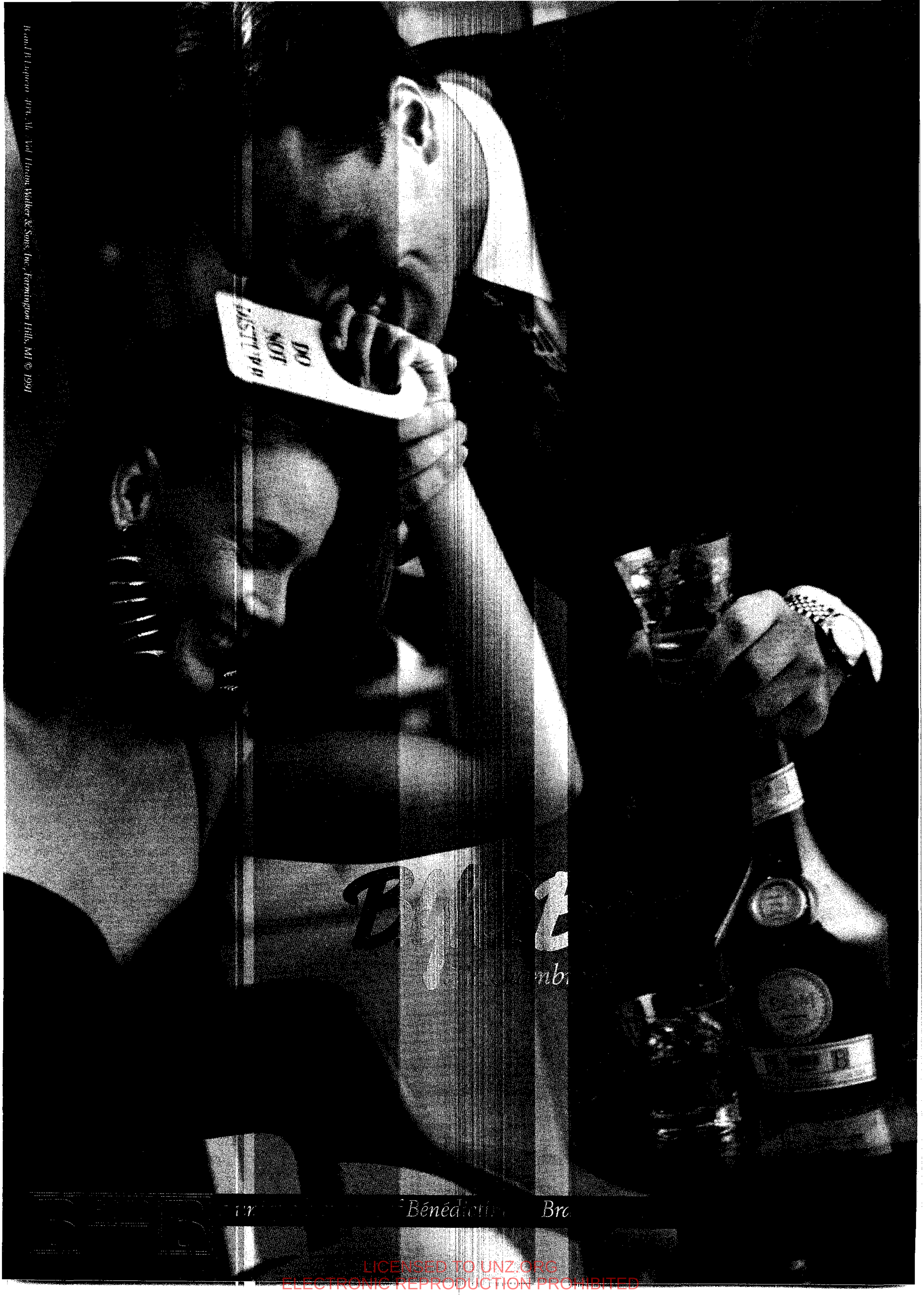
Despite global debt and New York's recession, Maxwell held some good cards, including $60 million to $70 million in annual savings from concessions wrung out of the unions. Until his sudden death, the *News* was looking like the tab too tough to kill.

Bizarrely, too, another miracle tabloid now stalks the streets of the city. The *Post* rose from the dead when owner Peter Kalikow received concessions from his unions. Kalikow is in Chapter 11, trying to restructure his own bank obligations. He says that the *Post* is unaffected by his personal-bankruptcy filing: "I expect it to make $9 million this year." The third city tab, New York *Newsday,* also defies the laws of nature; after six years, it still doesn't make money, but its publisher, Robert Johnson, says, "We're within an eyelash of being profitable."

It's the *News,* however, that transfixes witnesses: the mutant creature beset by neglect, a divisive strike, old presses, a changing city, recession—and now the death of the man who bought it mostly to get his name in his own and everyone else's paper. The changes wrought by Maxwell were minimal. He gave the *News* a new slogan ("Forward with New York"). He wrote editorials on some favorite topics, including the need to shore up Gorbachev with credit from the West. Soon, though, these thoughts of Chairman Maxwell stopped. It was never possible for him to deliver on his promise to be at his *News* command post. He had too many balls in the air: "Dozens . . . and . . . some of them land right," son Kevin wrote in a family volume marking his father's sixtieth birthday.

Yet the paper managed to clank ahead, breaking streets-of-the-city stories. On October 30, organized-crime specialist Jerry Capeci reported that an "FBI mystery witness" had placed John Gotti at the scene of Paul Castellano's murder in front of Spark's steakhouse. The *News* pounced on the tab-rich story of the mugging of Donald Trump's mother in a Queens parking lot two days later. True, the Maxwell *News* fires blanks. Two Saturdays ago, the paper ran the "revelation" that Geraldo Rivera had drugged Bette Midler and tried to molest her twenty years ago. This bottom-skimmer was based on what a writer was going to report two days later on *Entertain-*

Photograph by Adam Scull/Globe Photos.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ment Tonight (while promoting a *Vanity Fair* article he had done on Midler). The Sunday "City Lights" section gave a big ride to an account of Spike Lee's new motion picture about Malcolm X. The article, deft in its analysis, was written by Playthell Benjamin. Six-point type at the bottom of the page noted that the article was reprinted from *Emerge* magazine.

The *News*'s editor, James Willse, made a bold move to improve hard-news coverage when he lured veteran John Cotter, 48, from the *Post*. The senior-editor structure was realigned to make room for Cotter—and then the new managing editor died of a heart attack, three days before he was to start. The staff is left with the ominous legacy of the realignment: a so-called universal desk that puts all national, regional, and city coverage under one central authority. In the words of one *News* man, "We'll no longer have separate desks . . . like real newspapers."

Will the *News*'s readers notice? The intriguing mystery of the Maxwell *News*—and perhaps the key to its future—is the apparent loyalty of its audience, *no matter what.* Captain Joe Patterson, who started the *News* 72 years ago, used to urge his editors to "tell it to Sweeney"—a working-class reader, most likely a policeman. A generation ago, 2 million people bought the paper. They read the formulaic *News:* murders, love nests, bank heists, heart-tuggers (neighbors rallying to help a little girl struck by a car). When Sweeney and the missus seemed to flee the city, the *News* panicked. "We tried to abandon the old audience and go after the East Side," reporter Don Singleton says.

The blush of health at the *News* suggests that some of the older audience is there. Apparently, too, some new Sweeneys—the more recent arrivals to the city—savor the old *News.*

A good argument is that major elements of the paper changed little from Captain Joe to Captain Bob. Today's columnist Richard Johnson is yesterday's Liz Smith, who was Ed Sullivan of the day before. Mike Lupica sounds off in the sports pages for white-collar Sweeney in the same way Dick Young did for the father, Officer Sweeney. Jerry Capeci plays the Bill Federici part. In short, the *News* endures.

But the *News* can't run on autopilot. A Maxwell-family friend believes one of three things will happen now: a continuation of the present—unsatisfactory—in-and-out arrangement, with someone from London trying to play the Robert Maxwell role; a seven-days-a-week presence, preferably an editor with the stature of Charles Wilson, the London news executive; finally, putting the *News* on the market and shutting it if there are no takers.

Kheel said he was "starting a search committee" for buyers. There's no mystery about this part of the story. No searchers will find another Bob Maxwell. ■

SPECIAL YEAR–END DOUBLE ISSUE

THE FOOD OF NEW YORK

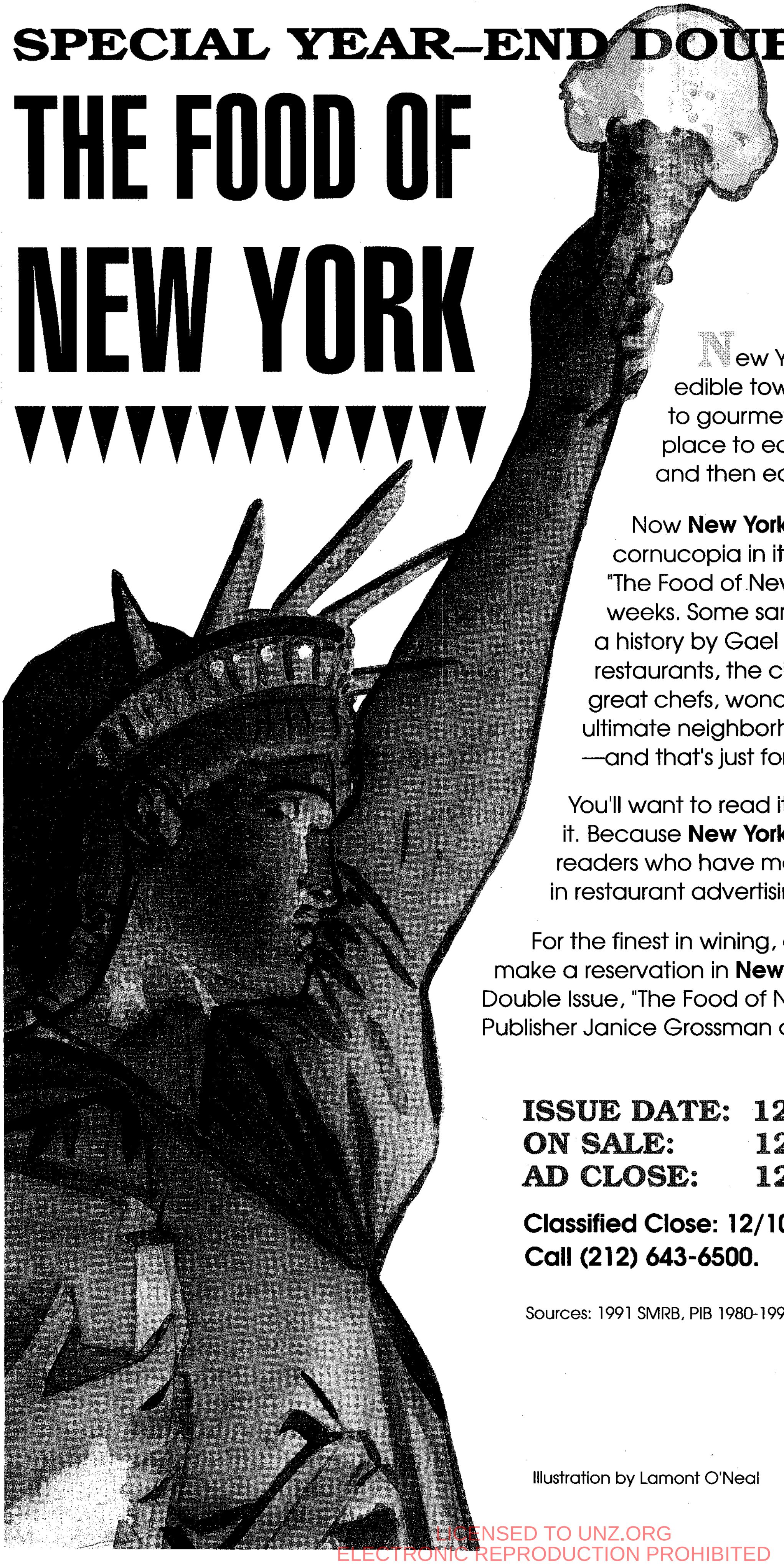

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Illustration by Lamont O'Neal

SPECIAL YEAR-END DOUBLE ISSUE
NEW YORK
THE FOOD OF NEW YORK

The Big Picture/William Goldman

DREAMING OF A TIGHT CHRISTMAS

HOLLYWOOD'S HEAVY HOLIDAY HEART

THE CURRENT MOOD OUT THERE CAN BE summed up with one question: Is this merely the worst panic in 10 years or the worst in 25?

A little perspective. The holiday season a decade past had a grand total of one (count it, one) breakaway hit—*On Golden Pond*—and ten wipeouts. Grown men still tremble when they talk about it. But their elders shiver when they remember the late sixties, which had the studios scrambling to pay the Burtons a million each to star in stuff like *Boom!* (exclamation point theirs). The reason for this panic is simple. Costs are murderous and rocketing; revenues are flat. And the studios feel helpless to stop the bleeding. "I don't know what the hell people want," one executive said. "Look at *Frankie and Johnny*. Pacino, *Sea of Love*. Garry Marshall from *Pretty Woman*. Pfeiffer. A terrific play. Laughs, sex, romance—*everything the audience wants. Huge* disappointment." He paused. "People aren't going to anything now." A longer pause. "They just better come at Christmas, that's all. . . ."

Disney's Beauty and the Beast.

What will we be standing in line for this holiday season? Or (and this is the Nightmare) will we give the movies a pass?

What follows is not intended to be a complete list. And we are not talking quality. The subject under discussion is really this: vulnerability. Dede Allen, the great film editor, once said, "Every movie has a soft underbelly."

And that is how we're going to look at what's coming. Strengths and weaknesses. The following opinions came from Hollywood's Powers. They had seen none of the films. This is their reality.

SEQUELS

An American Tail: Fievel Goes West (Universal).
Strengths: "It's a sequel." "Not that many kid films."

Bening and Beatty in Bugsy.

Underbelly: "It's a sequel." "*Rescuers Down Under* didn't do it."

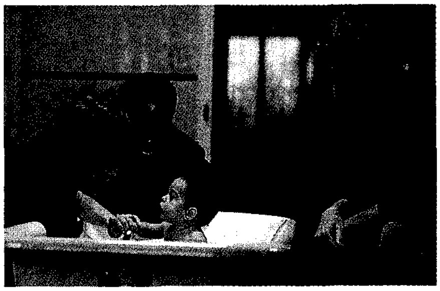
Star Trek VI (Paramount).
Strengths: "Those lunatic fans that first weekend."
Underbelly: "What if it's even worse than *Star Trek V*?"

ALL BUT THE BIG TWO

The Addams Family (PARAMOUNT—RAUL Julia, Anjelica Huston).
Strengths: "Recognizability." "Good ad campaign—they're making you believe you're going to have a lot of fun." "I'll shock you—it will not dumb out the audience."
Underbelly: "Is it any good? The buzz is mixed." "Anybody who tells you it's good is lying."

Beauty and the Beast (Disney).
Strengths: "If it's what Disney says, no weaknesses." "The No. 2 flick of the season."
Underbelly: "Disney can screw up anything."

Bugsy (TriStar—Warren Beatty, Annette Bening).
Strengths: "Barry Levinson." "Warren got her pregnant at the perfect time." *Underbelly:* "Who wants gangster pictures? Especially at Christmas." "Does anybody want to see Beatty miscast?"



A scene from Grand Canyon.

Cape Fear (Universal—Robert De Niro, Nick Nolte, Jessica Lange).
Strengths: "Really talented people doing what they do best." "Scorsese is a darling now—the audience thinks *GoodFellas* was his first film."
Underbelly: "Violent." "Tough, graphic." "I hear it's really good, but no one says it's what you'd call 'fun.' "

Father of the Bride (Disney—Steve Martin, Diane Keaton, Martin Short).
Strengths: "Only straight-on comedy this Christmas." "Steve Martin is always good in a comedy."
Underbelly: "Will they think they've seen it already on TV?" "Disney marketing."

For the Boys (Twentieth Century Fox—Bette Midler, James Caan).
Strengths: "I hear it's good." "Midler in a musical."
Underbelly: "Midler's not a star unless she's funny, and this is a drama." "Why will kids care about USO entertainers?"

Grand Canyon (Twentieth Century Fox—Kevin Kline, Steve Martin, Mary McDonnell, Danny Glover).
Strengths: "Larry Kasdan directing." "*Big Chill II,* sort of." "Very good word."
Underbelly: "What happened to the Big Chill generation isn't nice to contemplate." "Rotten trailer." "It's not flashy, and Christmas needs some hubbub."

Steven Spielberg's Hook.

JFK (Warner Bros.—Kevin Costner, Sissy Spacek, Gary Oldman, Donald Sutherland).
Strengths: "Kevin Costner." "Oliver Stone's passion." "Don't believe what you hear about Costner's accent—if he can survive Nottingham, he'll get by New Orleans."
Underbelly: "Are we bored with the subject?" "Three hours long?" "Either huge or a flop."

The Last Boy Scout (Warner Bros.—Bruce Willis, Damon Wayans—and a script by Shane Black that sold for more than $1 million).
Strengths: "I liked the screenplay, but . . . zero. *Zero,* do you hear me?" "None. Believe me, not a strength in sight."
Underbelly: "How do they hide Bruce

Photographs: center top, Herb Ritts; center bottom, Gemma La Mana; right, Murray Close.

What people do to each other in their most passionate, outrageous and private moments is none of your business.

Unless you're a divorce attorney.

Mariel Hemingway
Peter Onorati

From the producers of "L.A. Law"

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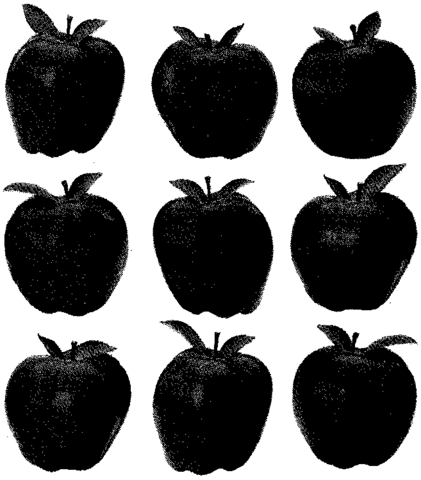

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Willis's name in this one?" "All those prehistoric elements we all hoped had gone away." "Willis and Joel Silver really think the audience is full of dolts and morons."

My Girl (Columbia—Macaulay Culkin, Dan Aykroyd, Jamie Lee Curtis).
Strengths: "Macaulay Culkin."
Underbelly: "Macaulay Culkin dies."

Prince of Tides (Columbia—Nick Nolte, Barbra Streisand).
Strengths and *Underbelly:* "Streisand. I think she's fabulous, and I hope it works. Because of who she is and what she's accomplished, there will be intense focus on the picture. I liked the book. It was deeply emotional. But it wasn't a vehicle. If she turns it into a picture about her, if it's another *Yentl*—death. In other words, her ego is the underbelly."

Three movies are being released in limited runs in hopes of getting Oscar nominations: ***At Play in the Fields of the Lord, Fried Green Tomatoes,*** and ***Rush***. "I hear some good stuff, but if they don't catch lightning like *Driving Miss Daisy,*" said one Power, "blink and they'll be gone."

THE BIG TWO

Hook (TriStar—Robin Williams, Julia Roberts, Dustin Hoffman, Bob Hoskins).
Strengths: "Everything. Spielberg doing the kind of things he understands. Dustin, Robin, Julia. Not to mention Hoskins and Maggie Smith, who just might be the greatest actress in the world. No stone unturned." "They will spend a fortune in hyping. I heard the cost was 81 million hard, and 40 percent of the gross. That works out to close to 125 million. The most expensive movie of all time."
Underbelly: "*You* find one. The picture of the season." "Absolutely the top picture of the season." So say several more. But not all. "I heard it was a great script. Then I heard they couldn't stop rewriting it." "Peter Pan is about *not* growing up. Why is Peter Pan the adult such a great idea?" "Peter Pan is about whimsy, and whimsy is fragile, and the production could bloat the heart." "I hope it's a hit. My job is shaky if it isn't a hit. Hell, the *industry* is shaky if it isn't a hit. We're talking about the biggest picture since—dare I say it?—*Bonfire of the Vanities.*"

Most important of all: ***All I Want for Christmas*** (Paramount—Thora Birch, Ethan Randall). No, that is not a joke. And yes, it isn't even a holiday picture. It is Brandon Tartikoff's first Paramount effort. Not that important yet. But if you check *Variety,* you see that the big baseball picture *A League of Their Own,* with Tom Hanks, Geena Davis, and Madonna, started shooting on July 10. And is scheduled to come out *next* summer.

Nolte and Streisand in Prince of Tides.

Well, *All I Want for Christmas* started shooting twelve days *later.* And opened November 8. *Last* November 8.

All I Want for Christmas.

"You want to know what Tartikoff's done? He's made the first television movie that will open wide. If it's a hit, it changes maybe everything."

Tartikoff's gambling that there's a window for a kid's picture. And postproduction, which many film people feel is the most important time in the making of a movie, was essentially made invisible.

"He brought it in for nothing. Under 15 million, I heard. And they had a test—I really think this is true—they had a test screening, a test-market screening—are you hearing me?—these grown-up guys had a test-market screening for—listen to me—for *500 six-year-olds.*"

A FEW PERSONAL NOTES

☐ I STARTED IN THE PICTURE BUSINESS IN '64, so the panic of a few years later didn't mean much to me. But I remember ten years ago, and this is worse.

☐ Understand: The movie business, because it deals entirely in fantasy, is more prone than most others to this: perception. The impeccable A. D. Murphy of *Variety* estimates that 1991 will be the third-biggest-grossing year ever.

So is the panic logical?

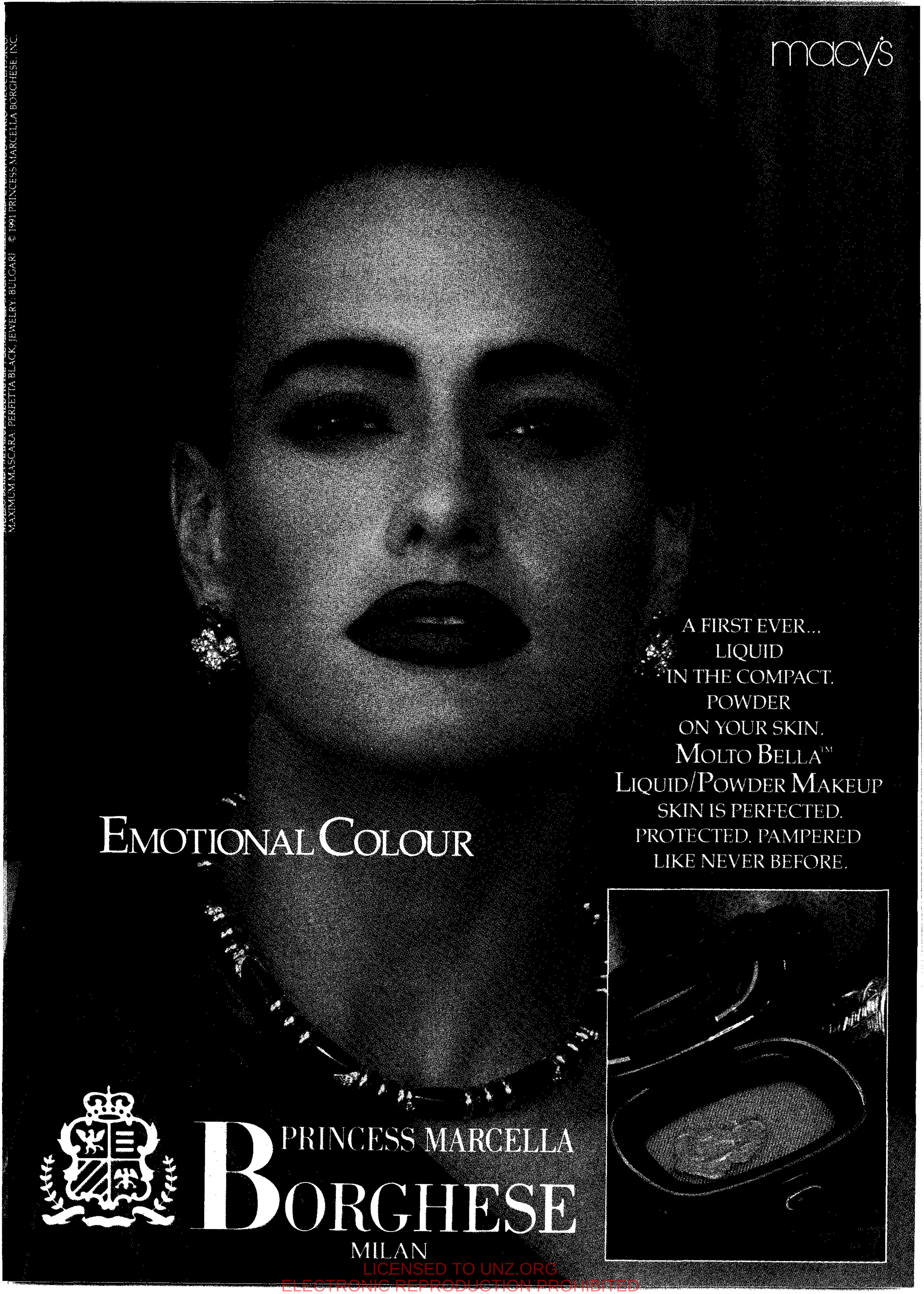
No. But when was Hollywood?

If Christmas works, they'll think their industry is strong and that they are loved, and the spring will be back in their step.

☐ I've read the Larry and Meg Kasdan screenplay for *Grand Canyon,* and it's the best, for me, in years. The advance word on the movie is strong. If it flops, and if the other quality holiday efforts go down the tubes—and there may well be a lot of quality movies this season—it's on our heads. And look out. As in so many other things, we get the movies we deserve. . . .

Assuming there is a Hollywood, we'll talk about it next year. ■

Photographs: left, Jurgen Vollmer; right, Michael Ansell.

macy's

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URBAN STRATEGIST

It's Zagat Time Again

According to Tim and Nina Zagat—those statistics-happy, vox populi Baedekers to where to eat out in New York—this was a very good year for American-grown chefs. In the *1992 Zagat New York City Restaurant Survey,* the big news is that four of the top seven chefs are Americans under the age of 40.

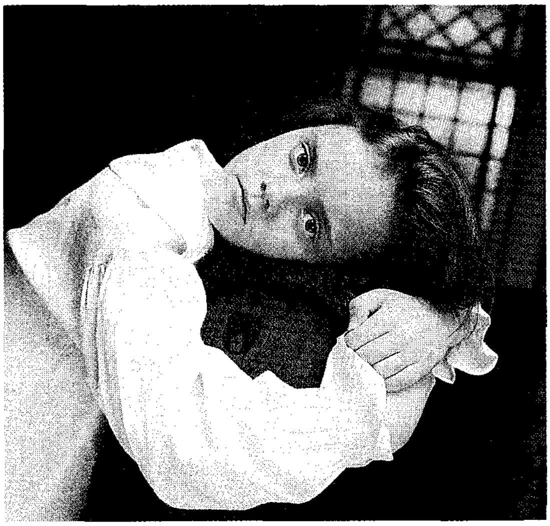
David Bouley climbed into first place; close behind are Charles Palmer of Aureole (No. 4), Alfred Portale of the Gotham Bar & Grill (No. 5), Michael Romano of the Union Square Cafe (No. 7). When the Zagats started the survey in 1983, the top slots were all, with the exception of the Four Seasons, French to the nines. But then, says Tim Zagat, "it used to be considered a low-class thing, at least in America, to be a chef."

Though the Zagats are in the business of touting, not knocking, restaurants, they admit that going out is down—the 7,000 *Zagat*-ites surveyed ate out 3.2 times per week, down from 3.4 to 3.6 in the late eighties. And while a lot of places have closed—Aurora, Laurent, even the Automat—it was also the year of Mesa Grill, JoJo, Les Halles, and Zen Palate. Other good news: Prices at the top twenty have dropped—significantly.

As usual, there's a list of the top 100 bangs for the buck, from Papaya King (No. 1) and Katz's Deli (No. 73) to less familiar joints like Afghan Kebab House (No. 30) and Friend of a Farmer (No. 79). And what about those once tough-to-get tables? "Let's put it this way," Zagat says, "now you don't have to wait a month in advance to get a table at Lutèce. Besides, who the hell knows where they want to eat out a month from now?" Richard David Story

BRIEF LIVES

THE LITTLEST ADDAMS



Spooky, ooky, and smart: Christina Ricci.

'Don't be a baby, I know what I'm doing," barks Wednesday Addams, pointing a crossbow toward an apple on her brother Pugsley's head. She certainly does. With the same dead-center aim she exhibited in her role as the younger of Cher's daughters in *Mermaids,* Christina Ricci, eleven, hits her mark throughout the motion-picture version of *The Addams Family*. If she doesn't actually steal the film from the likes of Raul Julia and Anjelica Huston, she at least teaches them the wisdom of the actors' adage about the perils of working with cute little kids.

"I love this office," Ricci says, checking out an executive suite in Paramount Pictures' New York headquarters. At an age when most little girls' taste in décor runs to hair-salon rococo, Christina Ricci's style is strictly business. But then, Ricci's not the frilly type, on or off the screen. She brings to mind J. D. Salinger's little girls—Phoebe in *Catcher in the Rye* and Esmé in "For Esmé—With Love and Squalor"—characters who win hearts with their minds.

For Ricci, levelheaded roles must come easily. The youngest of four children in what sounds a bit like a family of Ninja Turtles (there's Rafael, twenty, Dante, seventeen, and Pia, fifteen, as well as father Ralph, a lawyer, and mother Sarah, a former nursery-school teacher), Christina learned to read at three, started kindergarten at four, and was "discovered" a couple of years later at the Montclair, New Jersey, public school she still attends.

"I was in a play—*The Twelve Days of Christmas,*" she says. "The drama critic for the Bergen *Record* saw it, and that night she called my mom."

"She gave me the telephone number of an agent," Sarah Ricci says. "I wasn't even going to tell Christina she'd called."

But then Dante, who, according to his mother, has "wanted to be in movies since before he could talk," insisted that they let Christina decide for herself.

"In our house, everybody has a say," Sarah explains.

"Yeah," Christina says, "that's why it took us eight months to name the cat."

But even now, eight commercials and three films later (she had a small part in *The Hard Way*), Christina still seems to view acting as a sideline. "I'd like to keep doing it as a hobby," she says. "But as soon as I get older, I want to go to Harvard and get a degree in business."

Marilyn Bethany

Photograph by Chris Buck. Illustration by John & Wendy.

ART BEAT

PICKING UP THE PACE

As a child, Marc Glimcher lived across the street from the studio of Mark Rothko, on East 69th Street; twenty years later, Glimcher, 28, has celebrated the painter's work by putting together a new book, *The Art of Mark Rothko: Into an Unknown World* (Clarkson N. Potter; $100). "It's a little anti-historic in the sense that it's about unpigeonholing Rothko," Glimcher says. "But he was very intent on not being pigeonholed."

The book is also something of a family affair. Glimcher's father, Arnold, whose Pace Gallery represents the painter's estate, suggested the idea, and Rothko's son Christopher, his daughter, Kate Rothko Prizel, and her husband, Ilya Prizel, offered guidance and help.

Marc Glimcher with an untitled Rothko painting.

Using catalogue essays (by Robert Rosenblum, Irving Sandler, Mark Stevens, and Brian O'Doherty) for the painter's posthumous exhibitions at Pace as introductions to each period of Rothko's career, Glimcher had all of the works reproduced in color with the actual edges of the canvases showing (irregularities are usually ruled out). He also included a full-page detail "showing the tooth of the canvas" for every fourth or fifth painting, re-creating the effect of viewing a painting from less than six inches away. "That was the dream of Rothko's generation of painters," Glimcher says. "To have people 'walk into' their paintings."

Glimcher and his father share more than an admiration for Rothko. Unlike many sons of successful fathers, Glimcher works for his (as the assistant director at Pace) and *enjoys* it. "It's like having your wisdom teeth pulled out—it can be a very painful process, but in the end it's worth it. When I see him talking to artists and collectors and museum people, I know I have a lot to learn."

Like his father, Glimcher has also dabbled in the film business; he and his partner, Mark Pollard, a former Pace employee, have just produced their first feature, *The Paint Job* (with Columbia Tri Star Home Video), a creepy comedy about a housepainter turned serial killer. But he shares his favorite project with his wife, Natalie Geary, a pediatrician. Pointing to a photograph of a beautiful blonde on his office bookshelf, he says, "It's getting this seventeen-month-old girl to start talking."

EDITH NEWHALL

THE SPORTING LIFE

And in This Corner, Max (The Mouth) Kellerman!

With the perpetual hint of a smirk, Max Kellerman, eighteen, eyes the television camera and insists that Mike Tyson could whip Rocky Marciano, Joe Louis, and Jack Dempsey—in the same afternoon. "I don't think that's an opinion," he says earnestly. "That's a fact."

A relentless flood of dates, names, and instant analysis pours out as Max defends his thesis—that the legends would have plowed stubbornly into Tyson's crankhouse and met their doom—until there's nothing left to argue. It's been this way every Thursday at 6:30 P.M. since 1989: Kellerman sparring with viewers about everyone from Jack Johnson to Bobby Czyz on his public-access call-in show, *Max Kellerman on Boxing* (Channel 16).

Watching Muhammad Ali's 1977 bout with Ernie Shavers began Max's boxing education. Next came committing Ali's biography to memory, followed by a dozen viewings of *Rocky*, where, spotting similarities to Ali's style, Max rooted for Apollo Creed.

That his parents—a psychotherapist and a painter—wouldn't let Max box while growing up in Greenwich Village "was the source of conflict between ages eight and ten," he admits. By then, he'd bought films of old fights and cartons of boxing magazines, and compiled a spotless record in picking winners. Searching for a forum to spread his opinions, Max chose television—and qualified for a student-discount fee of $32 per episode of the show.

Max's daunting memory and feistiness drive the bare-bones half-hour: There are no studio guests, and the camera never moves from Max's face. He won respect on his debut telecast when he got into a heated debate (which, he insists, he won) about whether Rocky Marciano is the most overrated champion of all time. Max still prefers contentious callers, since, he says, "Good TV means drama, and drama means conflict." As for a Tyson-Holyfield matchup, Max predicts, "Tyson, late second or early third."

Fighting words: Kellerman talks up the sweet science.

Despite his new commute to the Manhattan studio from Connecticut College, Max plans to continue the show indefinitely. "I think it's a soulful part of the city," he says. "Some kid on public access talking about boxing."

ERIC BOEHLERT

Photographs: top, Isaiah Wyner; bottom, Peter Freed.

HIGH TECH

Comfy Computers

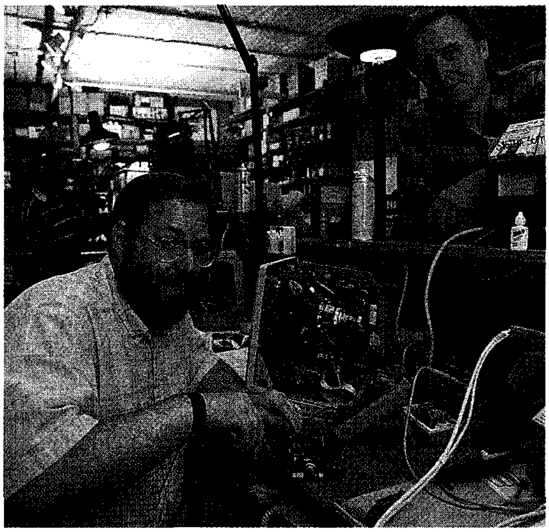
A COMPUTER-REPAIR SHOP that's as charming as a country store? Only in New York. Despite its cold name and the high-tech nature of the business, Tekserve, at 115 West 23rd Street, is warm and eclectic—maybe even a little eccentric.

"We like to keep it homey and a little screwball," says co-owner Dick Demenus, 47.

Hence the exposed-brick walls and wooden floors adorned with Americana: ancient radios, an antique Coke machine (with genuine 10-cent Cokes!), massive old RCA microphones that conjure up images of Bing Crosby (or *Blue Velvet*), a fully functioning wrought-iron stove, and a stereoscope with hundreds of photographs. In the middle of it all hangs a wooden porch swing.

Lest you forget that this is a left-brain shop, the western side of the loft features an enormous two-tiered workbench: a smorgasbord of tools, wires, and screws. The bench is big enough to accommodate six of the seven employees simultaneously and could probably handle all of them . . . if it weren't for the terrarium on the far end.

Demenus, along with two other former engineers at public-radio station WBAI, Mike Edl and David Lerner, set up shop here twelve years ago with a company called Current Designs Corporation. Edl, 52, "only comes out at night" and is listed on the corporate résumé as an "eccentric genius." Through the years, CDC has invented and produced numerous electrical devices, including the custom audiovisual stations found at the Library for the Performing Arts at Lincoln Center.



Electricity and eccentricity: Lerner and Demenus.

Tekserve, a sister company under the same roof, was founded a year ago and is devoted to servicing Apple Macintosh computers. "We're less expensive than authorized Macintosh dealers, who view service as a necessary evil," Lerner says. They've established a solid reputation with the discerning community of Mac users in New York.

Lerner, 38, is prone to working in his stocking feet. He and the other engineers talk among themselves in stilted technical phrases: "The mother board is okay . . . but. . . . " "The transformer . . . ?" " . . . let's check the RAM. . . . "

To outsiders, it's as indecipherable as a bee's dance, so Tekserve leaves it to the décor to put customers at ease. It's a perfect formula for the nineties: waiting for your computer to be fixed while you rock on a porch swing. Lance Contrucci

CHOW

THE WHITNEY'S TASTIEST EXHIBIT

MY HUSBAND LIKES museums; I prefer their gift shops and cafés. This used to be a problem at the Whitney, because the gift shop was outside and next door, and the restaurant wasn't a very appealing place in which to linger—and that's a reflection not on Marcel Breuer's famed concrete but on the terrible vending-machine food.

Now, however, you can ignore Art with abandon, thanks to Sarabeth Levine and her famous American/English/nursery–style food (dishes like Papa Bear Porridge and Goldie Lox Eggs). While your better half communes upstairs with De Kooning, fatten up down here on blueberry pancakes ($8.50), grilled-steak sandwiches ($13), and pumpkin waffles with raisins ($8) arranged in a sort of neo-Expressionist way.

Install a better restaurant and—voilà!—the masses pour in, plus celebrities. Dining here in recent weeks were Mary Tyler Moore, Jean Stapleton, Chuck Close, Mark Kostabi, and, not surprisingly, a Whitney or two—Flora Miller Biddle, chairman of the board, and daughter Fiona Donovan, both of whom reportedly had nice things to say about the food. On the party front, the new restaurant catered a breakfast given by Secretary of State James Baker's wife, Susan, for wives of the United Nations diplomatic corps. Butter cookies and Secret Service agents were everywhere.

Eating in style: Sarabeth's at the Whitney.

But back to you philistines, who come for the Farmer's Omelette, perhaps, or apple-cinnamon French toast. You, too, will have communed with Art, because placed at judicious intervals en route to and inside the café are Roy Lichtenstein's *Still Life With Crystal Bowl,* Andy Warhol's *Flowers,* and Wayne Thiebaud's *Pie Counter*—a painting especially beloved by restaurateur Levine, who gives it her highest praise. "It looks edible," she says.

Among the café staff are artists to be, so be patient if your linguine arrives cold and your cappuccino lukewarm. And starving artists beware: At peak lunch hours, there's a $10 minimum, and at brunch on weekends, it's $7.50. Other big-deal parties are scheduled in December, but more exciting coming attractions include the Calder exhibit and Sarabeth's chicken pot pie.

Fran Schumer

Photographs: top, Robin Holland; bottom, Charlie Samuels.

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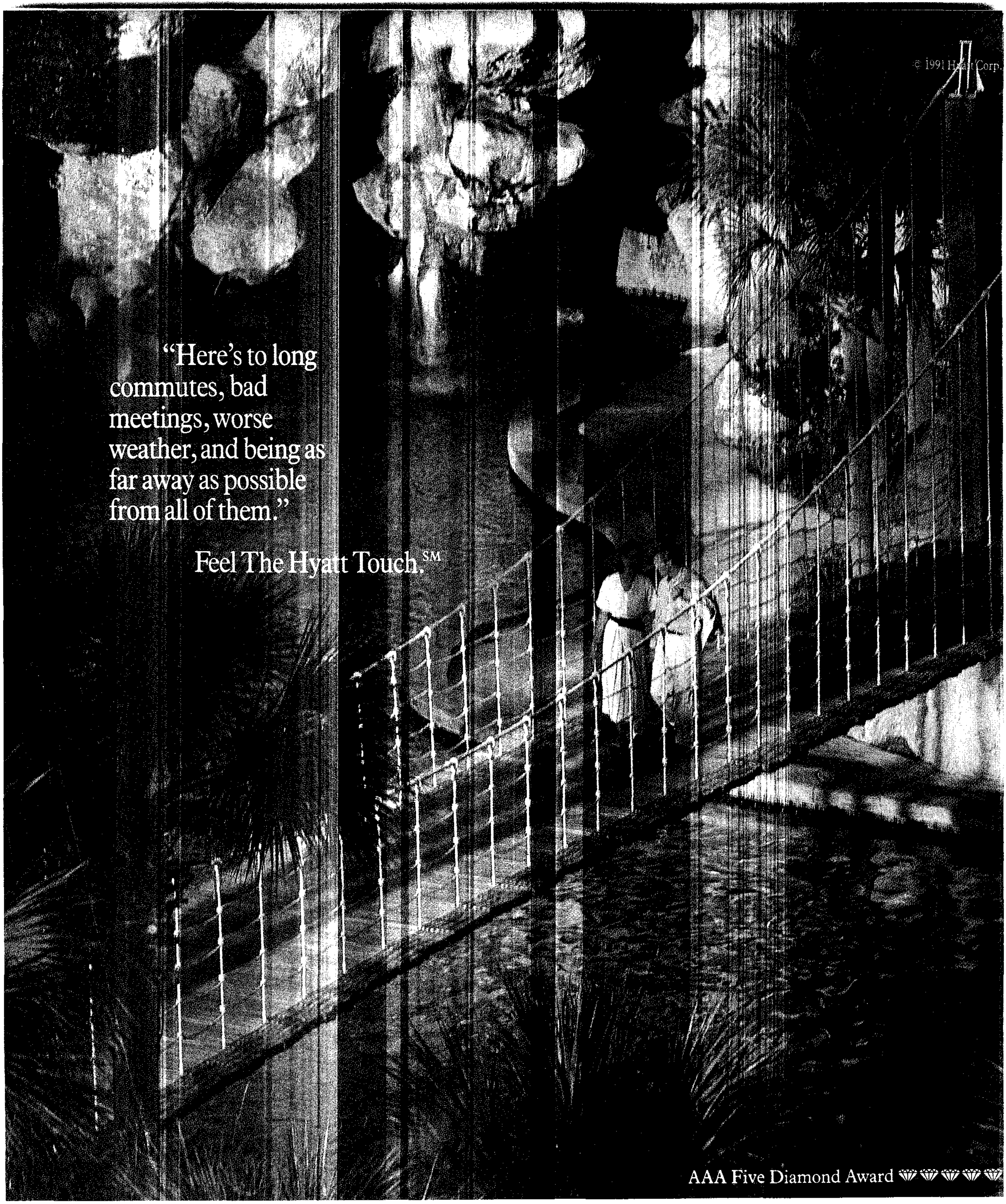
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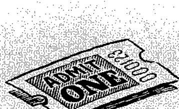
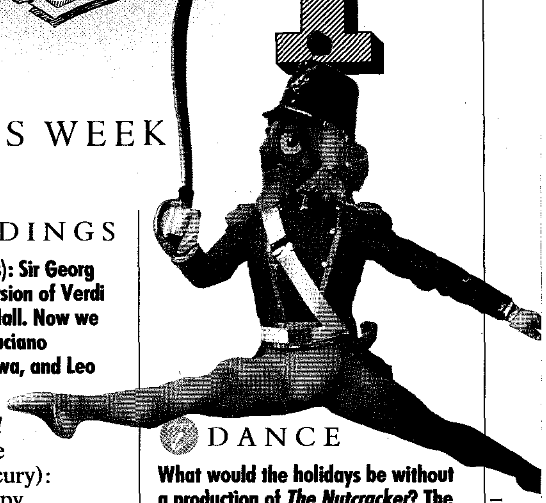


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT


Herb Migdoll

MUSIC

Young Concert Artists, which has uncovered many young talents (Emanuel Ax and Dawn Upshaw are two of them) over the past 33 years, will give its first concert of the season on November 12 at the 92nd Street Y. The 26-year-old Soviet pianist Mikhail Yanovitsky leads off the program.

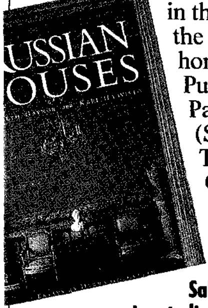
TASTINGS

BY ALEXIS BESPALOFF

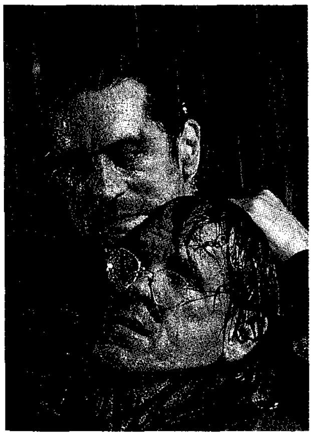
Château Margaux, by Nicholas Faith, is a handsome, lavishly illustrated, richly detailed history of the great Bordeaux vineyard, from its origins in the seventeenth century to its dramatic renaissance in the past fifteen years. (The Vendome Press; $45.)

BOOKS

Russian Houses, Elizabeth Gaynor, Darra Goldstein, and Kari Haavisto: The photograph on page 231 of Russian Easter eggs—glass, in a rainbow of colors—is spectacular, but then this whole book is a gorgeous documentary of Russian life at its most beautiful, from Peter the Great's cabin in the woods to the interesting homes of Pushkin and Pasternak. (Stewart, Tabori & Chang; $65.)



The Devil's Candy, Julie Salamon: Or how a major studio killed all the fun, excitement, energy, and drama of *The Bonfire of the Vanities.* (Houghton Mifflin; $24.95.)


Phillip Caruso

MOVIES

Cape Fear: Forget Anthony Hopkins in *The Silence of the Lambs.* Robert De Niro is *terrifying* as an ex-con hell-bent on revenge in Martin Scorsese's remake of the 1962 film.

ASK GAEL

I love JoJo, but I'm bored with the menu.

Be jaded no more. There's a dazzling new lineup for fall: ravioli of rabbit flanked by all the greens a rabbit could eat. Pork cheeks with peppery black beans and hits of balsamico and arugula. Creamless cream-of-partridge soup. Crackle-topped salmon with a vinaigrette of apples, tomatoes, and capers. Rare venison chop on a ragout of venison cooked in red wine, with pearl onions and cranberry oil. And memories of the chef's Alsatian boyhood—an oven-baked lamb "stew" called backeofe. Nothing is priced higher than $22.

Charlie Samuels

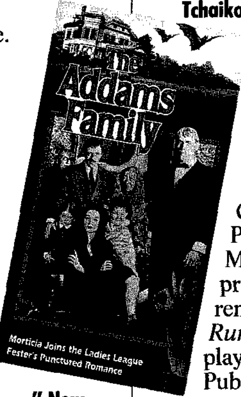
RECORDINGS

Otello (London Records): Sir Georg Solti conducted this version of Verdi last April at Carnegie Hall. Now we have him along with Luciano Pavarotti, Kiri Te Kanawa, and Leo Nucci in the lead roles.

Adventures Beyond the Ultraworld, The Orb (Big Life/Mercury): There's a lot of trippy transatlantic nonsense on the album—an *hommage* to Pink Floyd on the cover, Gregorian chants and Rickie Lee Jones's childhood memories played over house music. But it's all very hypnotic and eminently danceable. The Orb is spinning at Marquee on November 15.

VIDEOS

The Addams Family (Worldvision Home Video; $9.95 each): Every week, the title credits rolled to the jingle "They're creepy and they're kooky, mysterious and spooky; they're altogether ooky. . . ." Now, just to freshen up before Barry Sonnenfeld's movie version opens later this month, here are twelve original episodes of America's first family of ghouls.



TELEVISION

Lethal Innocence: Blair Brown and Oscar winners Brenda Fricker and Teresa Wright star in this fictionalized account of a real-life story about Cambodian war orphans who were adopted by a group of families in Windsor, Vermont, in 1987. (Channel 13; November 13; 9 P.M.)

Who Framed Roger Rabbit: When Robert Zemeckis's dazzling piece of animation gets its network showing this week, audiences will get four new minutes of film. Not that it will change your life, mind you, but in the restoration, Bob Hoskins has a dreaded "toon-a-roo," a process that turns him into a pig—for four minutes. (CBS; November 12; 8:45 P.M.)

DANCE

What would the holidays be without a production of *The Nutcracker*? The first of many is the Joffrey Ballet's celebration of Clara, her parents' holiday party, and her dream trip through the Magical Battleground to the Land of Snow and the Kingdom of Sweets. It's all done to Tchaikovsky. At City Center on November 14.

THEATER

Pericles: Campbell Scott, who was so good in *Longtime Companion,* is the Prince of Tyre; Martha Plimpton, probably best remembered for *Running on Empty,* plays Marina. At the Public Theater.

SCENES

Marisa Monte has the voice of a soul-singing diva and the looks of a high-fashion model, and she's at Town Hall on November 17. Monte, whose album *Mais* has just been released on the World Pacific/Blue Note label, spins between jazz-pop dance tunes and folk songs from her native Brazil.

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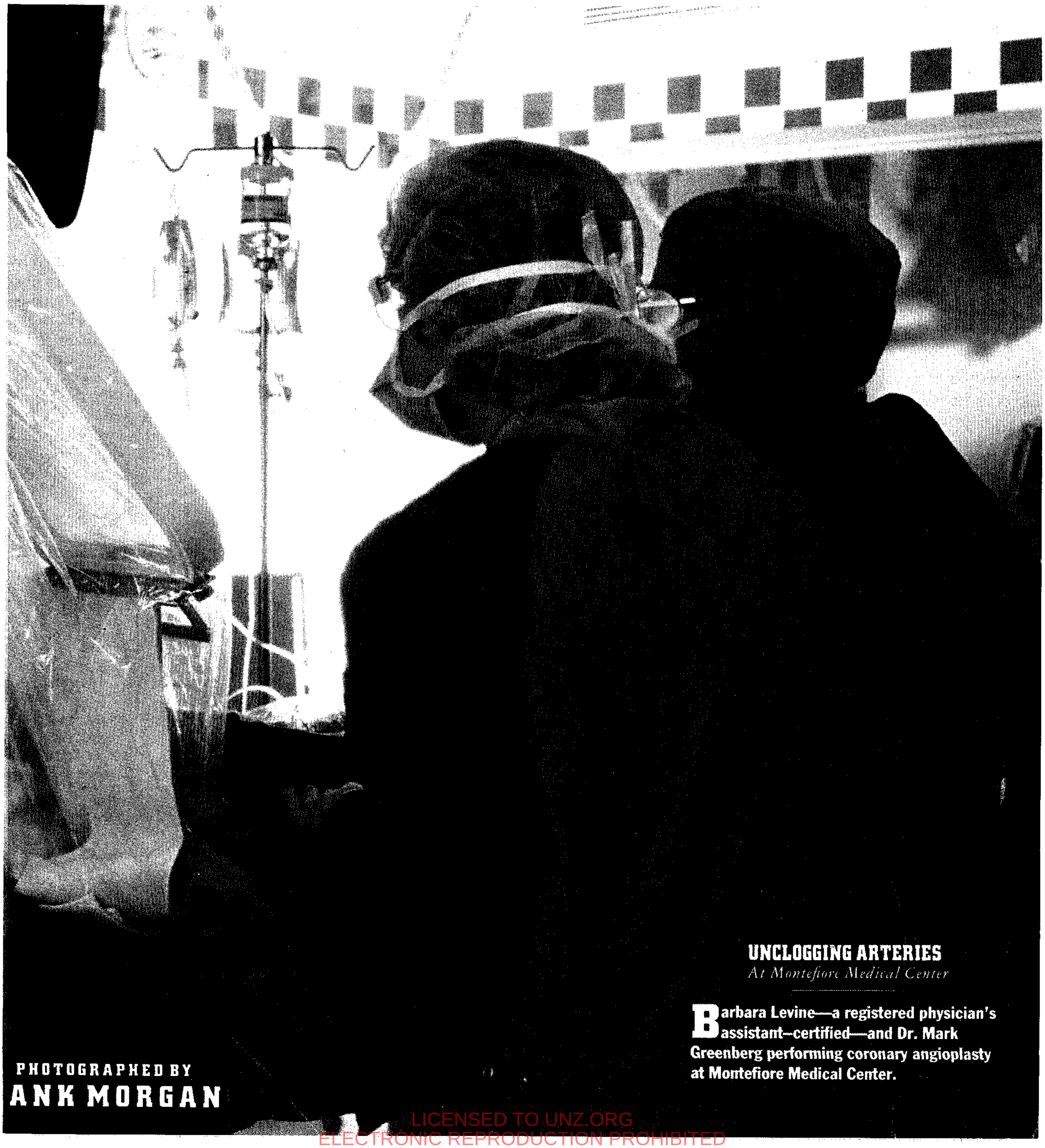
THE BEST HOSPIT

WHAT THE TOP HOSPITALS SAY TH

NEW YORK

LS IN NEW YORK

BEST • BY JANICE HOPKINS TANNE



UNCLOGGING ARTERIES

At Montefiore Medical Center

Barbara Levine—a registered physician's assistant–certified—and Dr. Mark Greenberg performing coronary angioplasty at Montefiore Medical Center.

PHOTOGRAPHED BY
ANK MORGAN

THE BEST HOSPITALS IN NEW YORK

WHEN YOU FIND YOURSELF lying flat on your back looking up at a surgeon who's going to do something major, you want a doctor to whom this is boring routine, not an exciting challenge.

At that point in your life, it matters a great deal which hospital you have checked into. "Don't have a big operation in a small hospital," a leading surgeon told me. Complex procedures demand teamwork, technology, and backup.

A heart or liver transplant may require a surgical team of 20 or 30 people, expensive machinery, an intensive-care unit with nurses who specialize in caring for transplant patients, sophisticated blood-banking procedures, and instant availability of specialists, says Dr. Robert Lewy, a senior vice-president of Columbia-Presbyterian Medical Center. These "hidden specialists" in the pathology laboratory or the blood bank may save your breast, your eye . . . or your life. A small hospital may be overstretched by a major operation, and not well prepared to deal with the unexpected.

How can patients make sure that when they need top-notch care for a particular problem, they'll find themselves in the hospital most likely to provide it?

Savvy medical consumers realize that when they pick a primary physician (an internist, a family practitioner, a gynecologist, or a pediatrician), they are also picking a hospital. And so they give strong weight to the quality of the institution with which the prospective doctor is affiliated.

That affiliation is important even when there's no need for hospitalization, since doctors may refer patients to their medical centers for laboratory testing and examinations like needle biopsies, CT scans, or cardiac-stress testing.

Dr. Saul Farber, dean of the New York University School of Medicine, points out the advantages of being tested in a major medical center's laboratories: "The problem with radiology and other technical areas is not so much the sophistication of the equipment as the skill of the person who's interpreting the test results. The radiologists at a smaller hospital may not have the experience; they're not at the cutting edge of knowledge. Our radiologists are in conferences all the time, attending meetings, hearing about what's new and unusual. The untrained eye can look at an X-ray and miss a lot."

IN NEW YORK CITY, THERE ARE 66 acute-care hospitals, ranging from huge academic medical centers with more than 1,000 beds to specialty hospitals that care only for certain problems to small (several-hundred-bed) community hospitals that seek to provide good care to the neighborhood.

Of those 66 institutions, most are voluntary (not-for-profit) hospitals. There are also a few proprietary hospitals, which are operated, in theory, to make a profit. And there are eleven municipal hospitals, operated by the Health and Hospitals Corporation (HHC).

Municipals have had their problems lately—partly because of budget cuts. Still, they are are a sign of New York's basic humanity; few other cities operate their own hospitals. For the poor and for those with no insurance, these hospitals provide treatment that's often of excellent quality. (There are also five municipal long-term-care facilities that look after the severely disabled and ill.)

"Your readers shouldn't be terrified if they find themselves in a city hospital," says Dr. Thomas Morris, a vice-president of the New York Academy of Medicine, a medical library. "City hospitals are affiliated with medical schools, and they have a substantial number of talented doctors. The amenities may be lacking, but they are noted for their emergency care." Indeed, Bellevue, the HHC's flagship hospital, is where the president will be taken if he becomes ill or injured when he's in New York.

Hospitals are unofficially classified by their level of expertise. Community hospitals, which treat common problems, provide a second level of care, above the primary care that a doctor delivers in his or her office. The highest level of treatment is to be found in "tertiary care" facilities. In general, these are the larger teaching institutions offering a broad range of sophisticated services. But, as Frances Tarlton, spokeswoman for the New York State Department of Health, points out, there is no agency that officially designates a hospital as a tertiary-care center.

Research associate: Victoria Pesce

BETTERING YOUR CHANCES

Crude, expected, and risk-adjusted mortality rates for hospitals performing adult coronary-artery-bypass surgery in New York City, 1989 and 1990

If you need coronary-artery-bypass surgery, pay heed to the figures below, compiled by the New York State Department of Health. The table shows the success rates for New York City's hospitals for 1989 and 1990. The last column, the risk-adjusted mortality rate, is the death rate after adjustment for such factors as age, severity of patient's illness, or complicating conditions.

HOSPITAL	**CASES**		**DEATHS**		**CRUDE MORT. RATE**		**EXPECTED MORT. RATE**		**RISK-ADJUSTED MORT. RATE**	
	1989	*1990*	*1989*	*1990*	*1989*	*1990*	*1989*	*1990*	*1989*	*1990*
St. Vincent's Hospital and Medical Center	343	286	33	2	9.62**	0.70*	4.82	2.47	7.34	0.88
Bellevue Hospital Center	66	64	4	1	6.06**	1.56*	3.50	3.32	6.38	1.47
Long Island Jewish Medical Center	289	366	11	6	3.81	1.64*	4.70	3.44	2.98	1.49
Beth Israel Medical Center	28	120	2	2	7.14	1.67*	5.40	3.24	4.87	1.61
Mount Sinai Medical Center	505	501	13	12	2.57*	2.40*	5.12	3.76	1.85	2.00
Montefiore Medical Center–Weiler Hospital	181	208	7	4	3.87	1.92	4.56	2.79	3.12	2.16
Montefiore Medical Center–Moses Division	283	352	13	6	4.59	1.70	3.33	2.44	5.08	2.18
Maimonides Medical Center	475	500	27	16	5.68	3.20*	4.78	4.43	4.37	2.26
New York Hospital	788	933	27	26	3.43*	2.79	4.92	3.34	2.56	2.61
Lenox Hill Hospital	294	340	5	10	1.70*	2.94	4.79	3.35	1.31	2.75
New York University Medical Center	745	694	24	25	3.22	3.60	4.55	4.09	2.61	2.75
Presbyterian Hospital (Columbia-Presbyterian)	283	262	12	7	4.24	2.67	3.84	2.77	4.06	3.02
St. Luke's–Roosevelt Hosp.–St. Luke's Div.	690	686	25	25	3.62	3.64	2.70	3.77	4.94	3.03
University Hospital of Brooklyn (SUNY)	224	230	15	13	6.70**	5.65**	3.73	3.26	6.61	5.42

* Crude mortality rate significantly lower than expected ** Crude mortality rate significantly higher than expected

THE GOOD NEWS FOR NEW YORKERS

"NEW YORK HOSPITALS ARE SUBJECT to the most rigorous quality-surveillance practices in the country," says Kenneth Raske, president of the Greater New York Hospital Association, which represents 130 voluntary hospitals and nursing homes. "In many states, accreditation by the Joint Commission on Accreditation of Healthcare Organizations is all that's needed for a hospital to operate," says Tarlton. "But in addition, New York's State Department of Health does a full inspection of every hospital every three years, using a multidisciplinary team of physicians, nurses, and sanitation and dietary experts, among others. If the hospital has a poor record, it is inspected more often. We cite all their deficiencies. They must file a plan to correct them, and then we review their cleanup. We also inspect nursing homes.

"We've closed only one hospital in the last few years. We try to help hospitals with continuing problems by sending in consultants, because those hospitals are often located in poor areas that are underserved in terms of health care," Tarlton says.

In addition, says Raske, all New York hospitals have rigorous quality-assurance programs that work to prevent adverse events from happening and to review and correct problems.

People seem to think that hospitals can do pretty much anything they want to do—say, start doing heart surgery or go out and buy a positron-emission-tomography scanner. They can't. When a medical center wants to offer a new service, it must go through a lengthy procedure, applying for a certificate of need, with the State Department of Health. "It took three years for Beth Israel to get approval for opening a cardiac-surgery service," says Dr. Robert Newman, president and CEO of Beth Israel Medical Center. "New York patients don't understand that this regulation controls hospital competitiveness and is cost effective for the state."

A doctor doesn't just decide to admit patients to a particular hospital, either. "At St. Vincent's Medical Center, about 70 or 80 new doctors apply to join our staff each year," says Dr. Lambert King, medical director. All go through an application process: interviews and checking of educational credentials, references, and possible disciplinary actions and past malpractice suits. Once on staff, doctors are assigned privileges only for those procedures they're permitted to do. For example, operating-room supervisors get a list of the surgical procedures a doctor is allowed to perform.

"Because hospitals in New York City have high occupancy rates, they measure doctors' applications in terms of training and the institution's ability to accommodate the patients they will admit to the hospital. Operating rooms and psychiatric, medical, and pediatric beds are critical but limited resources," Newman says. Long delays before admittance anger both doctor and patient.

Hospitals also recruit doctors—in the same way that a corporation might look for a new vice-president. "We recruited Marc Wallack, a surgical oncologist, from Miami," King says. "We made a commitment to support his research in melanoma and to strengthen our surgery program." And hospitals hire stars away from one another, just as advertising agencies steal creative directors or restaurants steal chefs. Memorial Sloan-Kettering Cancer Center recently recruited Dr. Leslie Blumgart, a noted British cancer surgeon, and Dr. David Golde, a well-known West Coast cancer researcher.

PRACTICE MAKES PERFECT

These statewide statistics from the New York State Department of Health show that the more often a surgeon does coronary-artery-bypass surgery, the better the results for patients. The 30 surgeons who did fewer than 50 bypasses a year had a mortality rate of 6.5 per 100 patients. The largest number of operations (almost half) were done by surgeons who did 151 to 250 operations a year. The busiest surgeons—those who did 251 or more operations per year (around 5 per week)—had the best outcome. In fact, patients operated on by the busiest surgeons had better than twice the chance of surviving the operation as did patients operated on by the least busy surgeons. The mortality rate was adjusted to take into account patient age and other illnesses that might affect outcome.

NUMBER OF BYPASS OPERATIONS PERFORMED BY EACH SURGEON PER YEAR	NUMBER OF SURGEONS	TOTAL NUMBER OF BYPASS OPERATIONS	PERCENT OF TOTAL BYPASS OPERATIONS IN NEW YORK STATE	RISK-ADJUSTED MORTALITY RATE
Under 50	30	576	4.1	6.50
51–150	34	2,594	18.6	3.68
151–250	51	6,970	49.9	3.00
251+	17	3,826	27.4	2.65
Total	132	13,966		

SOURCE: NEW YORK STATE DEPARTMENT OF HEALTH

New York has a unique treasure in its specialty hospitals. "When you go to someone who deals only with that problem, they usually do it better," says Dr. Murray Brennan, chairman of the department of surgery at Memorial. "People are familiar with every aspect—diagnosis, pathology, blood banking, radiation, surgery, intensive care, outpatient therapy, and psychological support. If it's rare and unusual, we've already seen it."

At the Hospital for Special Surgery, physician-in-chief Dr. Charles Christian, who has been a consultant on the care of President George Bush, says, "Centers with a high volume keep abreast of the field because of their emphasis on research and new developments." Dr. Andrew Weiland, surgeon-in-chief, explains, "We have 26 researchers and nine research labs doing basic biological research. Improvements in technique are quickly translated into better patient care."

MORE IS BETTER

STUDIES BY THE HEALTH CARE FINANCING Administration and the New York State Department of Health have shown that the more often a hospital does a procedure, the more successful the outcome for patients. Similarly, the more often a cardiac surgeon does an operation, the better will be the results.

Under its previous head, Dr. David Axelrod, the New York State health department began a program of patient information. For example, now every hospital must provide maternity patients with a leaflet listing the number of births at the hospital, its cesarean rate, and services such as birthing rooms and rooming-in facilities.

A similar booklet for patients undergoing cardiac surgery will soon be available, and the health department's Consumer Health Information Council is developing regional guides to hospitals in the state. The Western New York guide, now being field-tested, gives consumers information on services offered by each hospital and the number of procedures and costs per hospital stay for common procedures—normal delivery, cesarean section, care of the normal newborn, hysterectomy, transurethral prostatectomy, gallbladder removal, hernia repair, bronchitis and asthma treatment, lung cancer, mastectomy, and coronary-artery bypass. The New York City guide is expected in 1992.

Three years ago, the state health department began the nation's first statewide assessment of hospitals' success rates for coronary-artery-bypass operations. More recently, it rated New York City cardiac surgeons' success rates in performing bypass surgery (charts, page 38 and above).

The survey of bypass success rates showed substantial differences between hospitals. Success rates depend not only on the surgeon but on the quality of care. "In general, the higher the volume of heart surgery a hospital does, the better it is at doing it. The number of cases per surgeon is even more important," says Edward Hannan, professor of health policy and management at the State University of New York, Albany, who conducted the studies. "In New York City, there are about 60 or 70 cardiac surgeons operating at the thirteen centers that do heart surgery," he says. Their success rates varied widely. The health department shared this information with the hospitals and, within a year, their performance markedly improved. "The information should be available to the cardiologist who refers a patient to a heart surgeon. If you're considering heart surgery, ask your cardiologist to get the figures on the surgeon he is referring you to," says Hannan.

A similar study of cancer surgery is planned. Dr. Brennan of Memorial Sloan-Kettering Cancer Center says, "It appears that the benefit of high volume that's true for cardiac surgery is even clearer for cancer surgery."

For several years, the federal Health Care Financing Administration (HCFA) has analyzed death rates for Medicare patients. The mortality rates were adjusted for such factors as age and severity of illness. The predicted mortality ranges are unique to each hospital. Eight New York City hospitals (Bronx Municipal Hospital Center, Catholic Medical Center of Brooklyn and Queens, Coney Island Hospital, Harlem Hospital Center, Jamaica Hospital, Kingsbrook Jewish Medical Center, Kings County Hospital Center, and Staten Island University Hospital–North) had higher than expected death rates. Only Harlem Hospital was on the list for four years in a row. Most New York City hospitals have mortality rates within the expected range.

THE BEST HOSPITALS IN NEW YORK

EVALUATING A HOSPITAL

HOW CAN YOU JUDGE WHETHER the hospital your doctor is affiliated with is a good one? Or, if you know you may need treatment for a particular condition, how can you find a hospital with an excellent department to handle your problem? Is it important to pick a hospital near your home? And which hospitals would medical experts choose?

When there is a serious problem, nearly all the experts—both doctors and people who work in medical centers—opt for a university-affiliated teaching hospital. For routine medical and surgical care, like hernia repair or care of urgent but not life-threatening problems, many would choose a good community hospital.

Major medical centers are often bureaucratic, slow, and inefficient at the basic level. Test results get lost, appointments are screwed up, and you wait. At the highest level, however, they perform miracles. Their virtues are breadth of experience, depth, and resources. These hospitals will have, for example, not just two or three board-certified dermatologists on staff but 100, including several internationally known experts on melanoma.

Every major hospital center in New York City probably deserves at least a B-plus in taking care of most medical and surgical problems. But each hospital has its unique strengths. Sometimes you hear about these centers of excellence in the news, as when New York Hospital's Burn Center treated young David Opont. Others you may not know about.

In preparing this guide, *New York* asked each medical center to identify the services or departments that it considered to be centers of excellence. The decisions were made by the hospitals themselves—usually by the chief executive officer, in consultation with the chiefs of medicine and surgery and the director of public affairs. We assumed that the hospitals would be reasonably truthful, since they would want neither dissatisfied consumers nor the laughter of their peers.

Although some hospitals that responded to our survey mentioned services offered at many other institutions, they felt their departments were particularly good—or convenient for nearby residents. Other hospitals mentioned rare services—such as St. Luke's–Roosevelt's center for performing artists. Space constrictions made it necessary to condense the data that the hospitals provided.

We have excluded information about nursing homes and long-term-care facilities; hospices that are not part of a hospital; dental and podiatric services; and services about which patients don't have a choice, such as anesthesiology, pathology, and emergency care.

Several hospital centers are especially proud of their emergency rooms, which some people use instead of a doctor's office for troubling but not life-threatening problems. If you expect to use a nearby hospital's emergency room for less urgent problems, check it out now. A list of 911 receiving hospitals and trauma centers will appear in the third article in this series, to be published next week. That article provides guidance for readers on how to find their way through the medical-care system. Among the information it will provide is a list of hospital-referral services. Therefore, to get connected to a doctor who practices at one of the medical centers featured in this article, consult the issue that's coming out next week.

WHAT EACH HOSPITAL DOES BEST

HERE'S A GUIDE TO INTERpreting the data that the hospitals have provided:

☐ To some degree, the number of attending physicians indicates a hospital's size and the number of specialties practiced by its staff. Most attendings have "hospital privileges"—the right to admit patients to the hospital and to treat them there.

☐ Another yardstick is board certification. While such certification does not guarantee that a doctor will be the best around, it does mean that he or she took several years of training in a specialty and passed an examination. In general, the higher the percentage of attending physicians who are board-certified, the more skilled and sophisticated the care that the hospital will provide.

"Fellows" are doctors who have completed a residency and stayed on for additional training; often they are doing research as well. They are board-certified or board-eligible—that is, they have completed the academic requirements for board certification but have not yet taken and passed the required examination.

☐ Residents, who are doctors in training, are not ready to be board-certified. In a teaching hospital (also called an academic medical center), residents—as well as the patient's private physician—provide care to patients, under the supervision of an experienced doctor. As a rough guide, the number of residents and the number of hospital departments that offer residency programs is an indication of a hospital's sophistication. In a non-teaching hospital, care is provided by the patient's

Key to abbreviations:

Affil., medical-school affiliation
Attending phys., attending physicians
Board cert., percentage of physicians (excluding residents) who are board-certified
Board elig., percentage of physicians (excluding residents) who are board-eligible
Cardiac cath., cardiac catheterizations
Cardiac op., cardiac operations
CCU, coronary-care unit
CSICU, cardiac-surgery intensive-care unit
ICU, intensive-care unit
MICU, medical ICU
NEURO ICU, neurological ICU
NICU, neonatal ICU
PICU, pediatric ICU
SICU, surgical ICU
E.R.V., emergency-room visits
R.N. vacancies: Percentage of registered-nurse positions vacant

private physician. (Many non-teaching and community hospitals provide excellent patient care.)

☐ The number of beds a hospital has is the number that the state health department permits it to operate. A hospital with a large number of beds is likely to have a greater range and depth of services, specialties, and subspecialties than a hospital with fewer beds. The drawback, though, is that large institutions may be . . . institutional.

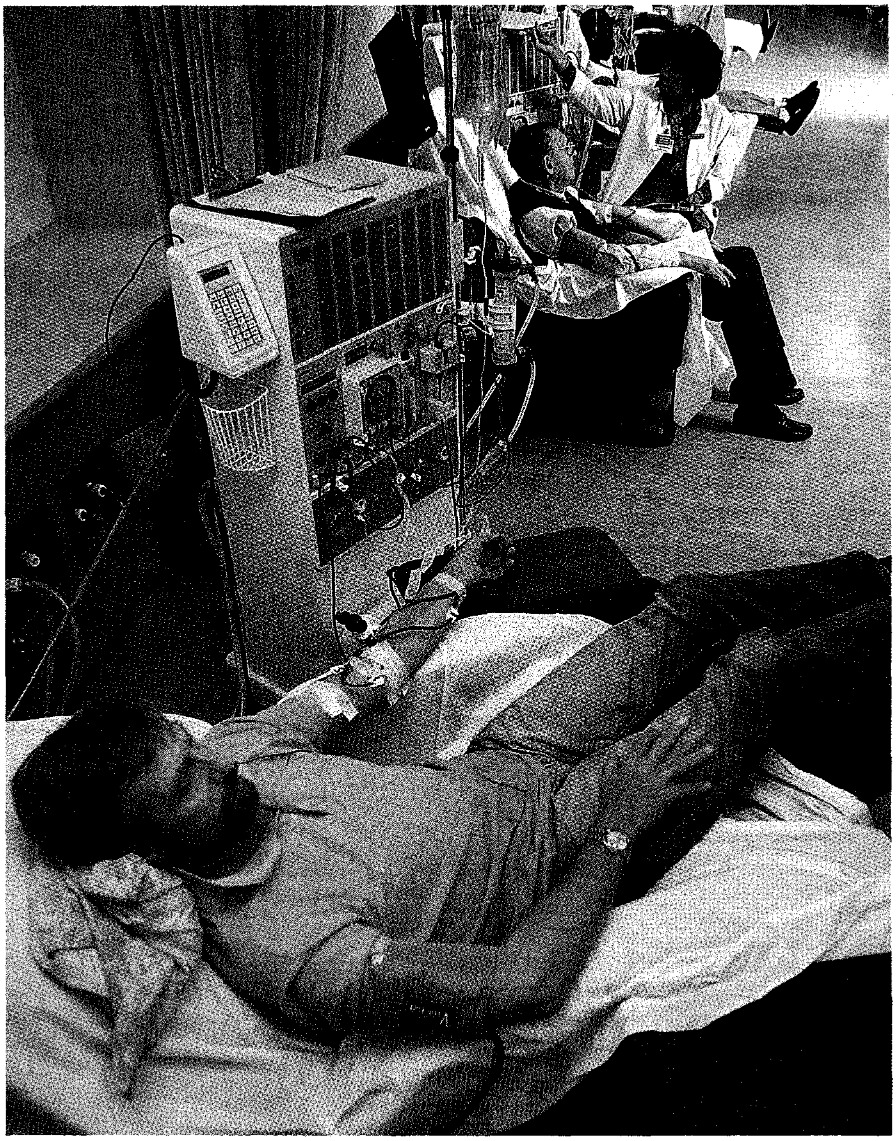
☐ The number of intensive-care-unit beds, and the kind of beds they are (surgical, coronary-care, etc.), also gives an indication of the hospital's level of expertise and the type of care it provides. (If it cares for severely ill newborn babies, for instance, it will have a neonatal intensive-care unit.)

☐ The number of deliveries (in 1990) indicates the size of the obstetric service. The larger the number of deliveries, the more likely that there will be specialists on staff to handle any emergencies involving mother or baby.

☐ The number of cardiac catheterizations and cardiac operations given here is for the year 1990. Cardiac catheterization involves threading a catheter into the coronary arteries that supply the heart with blood, injecting a contrast medium that shows up on an X-ray, and taking a film that shows whether the coronary arteries are narrowed. The technique is also called coronary angiography. Sometimes it is combined with angioplasty, a technique for opening up narrowed arteries by using a catheter. One common method is called balloon angioplasty. There is a very small risk of heart attack during cardiac catheterization. For that reason, I would hesitate to have cardiac catheterization done in a hospital that was not prepared to do emergency coronary-bypass surgery.

☐ Cardiac operations refer to operations on the heart; coronary-artery bypass is the most common, but other types of cardiac surgery include the repair or replacement of heart valves or congenital abnormalities. As previously noted, the study sponsored by the New York State health department showed that the more heart operations a hospital does, the lower the mortality rate.

☐ The percentage of registered-nurse (R.N.) positions vacant is some indication of the quality of care a patient will receive. "A 10 to 12 percent vacancy rate is the maximum you'd want to see," says Martha Orr, executive director of the New York State Nurses Association. "In an intensive-care unit, you may need two nurses for one patient. A one-to-one ratio is good, but a ratio of one nurse to two patients is not always acceptable. Ask the director of nursing. Lots of hospitals have zillions of nurses during the day, but they're scarce during the evening and night." Often, vacant positions are filled by nurses working on a temporary, per diem basis. (Several hospitals declined to provide information about their nursing-vacancy rate.)



IN THE DIALYSIS UNIT

Beth Israel Hospital North

This hospital, at East End Avenue and 87th Street, has opened a state-of-the-art, 26-station hemodialysis unit that reduces the average patient's dialysis time from 12 to 7.5 hours per week. Other highlights of Beth Israel North's clinical programs are laparoscopic surgery, diagnostic cardiology using noninvasive techniques, and orthopedic and sports medicine.

State- and federally designated centers for cancer, AIDS, and neonatal intensive care are noted.

National Cancer Institute–designated comprehensive cancer centers emphasize all aspects of research, prevention, and control of cancer. The three such centers in the city are Memorial–Sloan Kettering, Columbia-Presbyterian's Columbia University Comprehensive Cancer Center, and New York University Medical Center's Kaplan Comprehensive Cancer Center. Specialized (clinical and basic) cancer centers emphasize, respectively, clinical research and basic laboratory research. In New York City, Albert Einstein College of Medicine (affiliated with Montefiore Medical Center) has a clinical cancer center.

AIDS Clinical Trial Units (designated by the National Institute of Allergy and Infectious Diseases) offer research studies in which new treatments for AIDS and HIV infection are tested in humans. The studies can help determine the usefulness of experimental drugs; patients in the studies gain access to new treatments not yet available to the public and receive expert medical care at leading facilities. Often the drugs are provided free.

The number of residents and attending physicians, the percentage of attendings who are board-certified, and the percentage of vacant registered-nursing positions listed are up to date as of September 1991.

REMOVING A TUMOR

At work, a team of orthopedists at Columbia-Presbyterian Medical Center

Dr. Harold M. Dick, director of Columbia-Presbyterian's Orthopaedic Hospital (left), and his team remove a bone tumor from a three-year-old's leg. The Orthopaedic Hospital, at 168th Street and Broadway, is one of several specialty centers at Columbia-Presbyterian, including Babies Hospital, the Neurological Institute, and Sloane Hospital for Women.

Note: Some of the hospitals included in this article sent details on additional areas of expertise. Space considerations required that the data they provided be winnowed down to those areas of specialization that seemed particularly noteworthy.

MANHATTAN

BETH ISRAEL MEDICAL CENTER

First Avenue at 16th Street
420-2000

Affil.: The Mount Sinai School of Medicine
Attending phys.: 1,008; 77% **board cert.**
Beds: 949 (CCU, 8; CSICU, 6; MICU, 16; NICU, 18; SICU, 12)
Cardiac cath.: 998; **cardiac op.:** 156
Deliveries: 4,835
E.R.V.: 57,881
Residents: 325, in more than 18 fields
R.N. vacancies: Less than 10%

CENTERS OF EXCELLENCE

- **Cardiology:** Large invasive and noninvasive diagnostic program includes the only positron-emission-tomography (PET) scanner for cardiology in the city
- Largest **chemical-dependency**-treatment program in the world, including inpatient-outpatient program for working adults
- Large **dialysis** program, with new machines that reduce dialysis time by 40 percent
- **New York State–designated AIDS Center** includes twelve-bed inpatient unit, outpatient clinic, research program
- Second-largest **obstetrical service** in the city, including prenatal testing, care for high-risk pregnancies, midwifery services, high survival rate for at-risk newborns
- World leader in **endoscopic examination** (through a flexible tube) of the gastrointestinal tract—more than 9,000 procedures a year, especially endoscopic removal of polyps
- **Rehabilitation** after heart attacks, bypass surgery, or angioplasty
- **Laparoscopic removal of gallbladder**—more than 300 procedures performed to date
- **Microsurgery** to treat male infertility
- Short-term **psychiatry, geriatric psychiatry**
- A new **surgical pathology** suite next to operating rooms uses computer technology to diagnose malignancies faster and more accurately

BETH ISRAEL HOSPITAL NORTH

170 East End Avenue, at 87th Street
870-9000

Affil.: None
Attending phys.: 920; 75% **board cert.**
Beds: 229 (CCU, 8; ICU, 8)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 12,144
Residents: 0
R.N. vacancies: 11%

CENTERS OF EXCELLENCE

- **Orthopedic surgery** with an emphasis on knee, shoulder, and sports injuries
- **Laparoscopic surgery** to remove the gallbladder without major incision; shortens hospital stay
- Treatment of **chronic wound-healing problems,** especially in diabetics
- **Breast-cancer** service
- New 26-station **dialysis center** with machines that reduce dialysis time
- **Diagnostic cardiology** using noninvasive techniques
- Treatment of **pulmonary and respiratory problems,** including pentamidine treatment in AIDS, pulmonary-function testing, and pulmonary rehabilitation

CABRINI MEDICAL CENTER

227 East 19th Street
995-6000

Affil.: New York Medical College
Attending phys.: 680; 67% **board cert.**
Beds: 499 (CCU, 8; ICU, 15)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0

E.R.V.: 17,695
Residents: 124, in 5 fields
R.N. vacancies: 3.3%

CENTERS OF EXCELLENCE

- **Cabrini Hospice,** the oldest and largest certified hospital-based hospice program in the city, helps terminal-cancer patients stay in their own homes and admits them only when needed for pain management
- Outpatient department at Stuyvesant Polyclinic (137 Second Avenue, near 9th Street) provides **primary care** to the East Village
- **A New York State–designated AIDS Treatment Center**
- **Oncology services,** including an autologous-bone-marrow-transplant program (this procedure involves removal of patient's own bone marrow, followed by intensive chemotherapy and replacement of the patient's bone marrow)
- A new **eye-care center** offering diagnosis and treatment of eye problems, including laser surgery and studies of the optic nerve
- **Diagnostic and therapeutic radiology services,** including two CAT scanners and a linear accelerator
- A special interest in the less radical treatment of **breast cancer**
- **Laparoscopic surgery,** including gallbladder removal
- **Urology,** including male infertility and sexual dysfunction

COLUMBIA–PRESBYTERIAN MEDICAL CENTER

The Presbyterian Hospital at the Columbia-Presbyterian Medical Center (Main Campus), *Broadway at 168th Street, 305-2500*
The Allen Pavilion of The Presbyterian Hospital, *5141 Broadway, at 220th Street, 932-4000*
Affil.: Columbia University College of Physicians and Surgeons
Attending phys.: 1,500; 90% **board cert.** or **board elig.**
Beds: Main campus, 1,223 (CCU, 18; CSICU, 12; MICU, 18; NEURO ICU, 12; SICU, 16); Allen Pavilion, 300 (ICU, 12)
Cardiac cath.: 3,296; **cardiac op.:** 838
Deliveries: Main campus, 4,768; Allen Pavilion, 786
E.R.V.: Main campus, 133,268; Allen, 16,277
Residents: 679, in 19 fields (34 subspecialties)
R.N. vacancies: Not available

CENTERS OF EXCELLENCE

- **Cardiac:** Heart institute performed 108 heart transplants last year; arrhythmia control through medications and implanted devices; prevention and treatment of hypertension and atherosclerosis
- **National Cancer Institute–designated Comprehensive Cancer Center**
- **Neurological Institute:** Treatment of neurological diseases, neurosurgery, especially in muscular dystrophy, dystonia, Parkinson's disease, stroke, epilepsy, aneurysms, Alzheimer's disease, amyotrophic lateral sclerosis, and HIV
- **Oncology:** This department, one of 28 national Comprehensive Cancer Centers, is strong in pediatric, brain, urologic, ovarian, and breast cancer, including radiation for brain tumors and reconstructive surgery
- **New York Orthopaedic Hospital,** at the main campus: Hand surgery, microsurgery, shoulder and spinal surgery, as well as sports medicine, pediatric problems, scoliosis, tumor surgery, implants, and hip replacement
- **New York State Department of Health–designated** regional referral center for **neonatal special-care services**
- **Babies Hospital** at the main campus: Neonatal intensive-care unit, open-heart surgery, heart transplants, cancer, gastroenterology, lung problems, nephrology, neurology, neurological surgery, orthopedics, ophthalmology, radiology, rheumatology, and urology
- **Sleep Disorders Center,** 161 Fort Washington Avenue (305-1860): A highly specialized outpatient facility for the evaluation and treatment of patients with problems related to sleep and wakefulness
- **Sloane Hospital for Women** (at the main campus): Infertility treatments, high-risk pregnancy
- **Urology, dermatology**

HOSPITAL FOR JOINT DISEASES ORTHOPAEDIC INSTITUTE

301 East 17th Street
598-6000

Affil.: New York University School of Medicine
Attending phys.: 128; 85% **board cert.**
Beds: 200
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 0
Residents: 32, in orthopedics
R.N. vacancies: 6%

THE BEST HOSPITALS IN NEW YORK

CENTERS OF EXCELLENCE

- Adult **joint reconstruction,** including partial or total joint replacement
- **Bone-lengthening procedure** to treat bones that are too short as a result of congenital deformity or injury
- **Pain Center:** Inpatient program to manage incurable, inoperable, or chronic musculoskeletal pain
- **Pediatric neuromuscular center** to treat children with disorders such as cerebral palsy and spina bifida—program includes schooling, physical therapy, and sometimes surgery
- **Arthritis management** of patients with rheumatoid arthritis, osteoarthritis, and systemic lupus erythematosus
- **Neurology-neurosurgery program** in cooperation with New York University Medical Center, including an Epilepsy Center that monitors seizures and helps selected patients become seizure-free or have greatly reduced seizures after surgery to remove the epileptic lesion in the brain

THE HOSPITAL FOR SPECIAL SURGERY

535 East 70th Street
606-1000

Affil.: Cornell University Medical College
Attending phys.: 218; 72% **board cert.**
Beds: 192
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 0
Residents: 34, in 9 fields of orthopedics
R.N. vacancies: 11%

CENTERS OF EXCELLENCE

- **Rheumatology:** Musculoskeletal problems such as rheumatoid arthritis and osteoarthritis
- **Systemic lupus erythematosus,** including lupus and pregnancy
- **Sports injuries;** back pain
- **Osteoporosis** clinic
- **Surgery:** Hand surgery; joint replacement
- **Orthopedic trauma service** offering 24-hour transfers on referral from an internist, general practitioner, orthopedist, or emergency-room physician (call 1-800-352-2440) for patients with problems such as complex or multiple fractures. Treatment of problems such as **infections** or failure of **fractures** to heal
- **Pediatric orthopedic** problems
- **Foot and spine surgery**

LENOX HILL HOSPITAL

100 East 77th Street
439-2345

Affil.: Cornell University Medical College
Attending phys.: 840; 87% **board cert.**
Beds: 652 (CCU, 15; ICU, 15; NICU, 10)
Cardiac cath.: 499 angioplasties; 1,746 caths.; **cardiac op.:** 443
Deliveries: 4,349
E.R.V.: 35,930
Residents: 173, in 16 fields
R.N. vacancies: 5.66%

CENTERS OF EXCELLENCE

- **Nicholas Institute of Sports Medicine and Athletic Trauma,** offering stress testing, research in performance demands and athletic injuries, public and professional education, and treatment of both recreational and professional athletes through orthopedic surgery
- **Cardiology and cardiac care,** including acute care and specialized procedures such as cardiac catheterization, coronary angioplasty, nuclear cardiology, electrophysiology, and cardiac surgery
- **Obstetrics and gynecology**
- Treatment of **high-risk infants**
- Treatment of **chronic pain**
- **Lyme-disease** center
- **Vocal dynamics laboratory** for evaluating voice problems
- **Tropical-disease** center

MANHATTAN EYE, EAR & THROAT HOSPITAL

210 East 64th Street
838-9200

Affil.: Ophthalmology, College of Physicians and Surgeons of Columbia University and the Presbyterian Hospital; otolaryngology, New York Hospital–Cornell Medical Center; plastic surgery, New York University

Medical Center's Institute of Reconstructive Plastic Surgery
Attending phys.: 400; 95% **board cert.**
Beds: 150
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 10,924
Residents and fellows: 40, in 3 fields
R.N. vacancies: 12%

CENTERS OF EXCELLENCE

- **Regional center for specialty care,** offers more than 30 subspecialty services for eye, ear, nose, and throat problems, plus a plastic-surgery center handling both cosmetic and reconstructive surgery
- **Ophthalmology:** Cataracts, contact lenses, cornea, electrodiagnostics, external diseases and infections, fluorescein angiography, ocular tumors and pathology, eye-movement problems, plastic surgery of the eye, ultrasound, uveitis, vitrectomy; one of ten centers in FDA trial of excimer laser in eye surgery
- **Otolaryngology:** Allergies, cochlear-implant program to restore hearing, endoscopy, facial plastic surgery, head and neck surgery, hearing problems, nose-breathing problems, voice restoration
- **Communications:** Listening-device center, hearing problems, hearing-aid program, speech pathology
- **Pediatrics:** Problems in hearing and learning, for children aged 2½ to 18

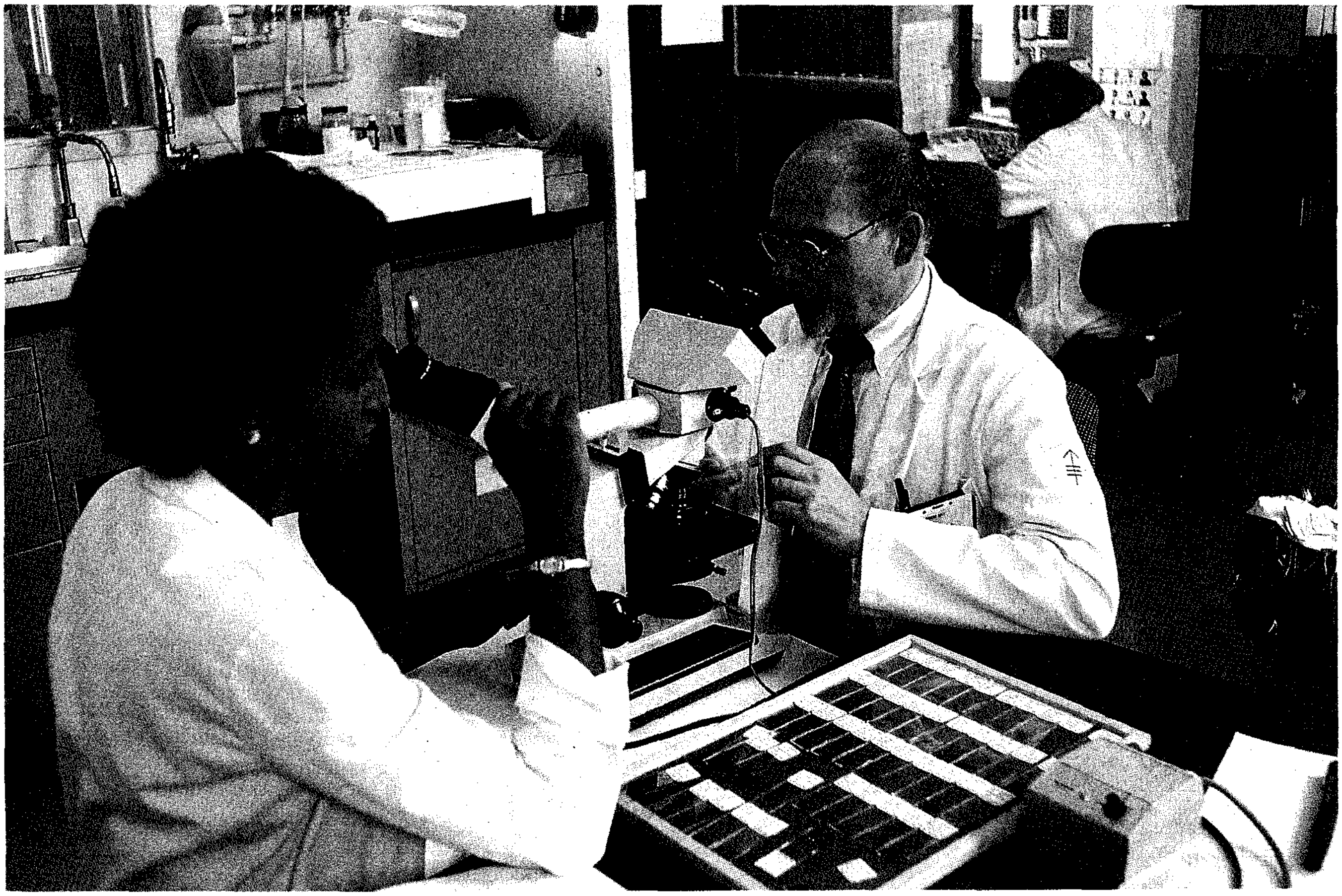
MEMORIAL SLOAN-KETTERING CANCER CENTER

1275 York Avenue, at 68th Street
639-2000

Affil.: Cornell University Medical College
Attending phys.: 378; 100% **board cert.**
Beds: 565 (ICU, 15)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 0
Residents and fellows: 283, in 9 fields
R.N. vacancies: 5%

CENTERS OF EXCELLENCE

- U.S. Congress–designated prototype of comprehensive cancer centers; **National Cancer Institute–designated Comprehensive Cancer Center**
- **Surgery:** Leading national center for cancer surgery; introduced many operative techniques for lung-, breast-, colon-, and prostate-cancer surgery; current efforts aim to reduce extent of surgery while achieving same success rates
- **Radiation:** Radiation-oncology center has New York State's only three-dimensional radiotherapy equipment for precisely targeting hard-to-reach tumors. This hospital is a leader in implantable radiation therapy (brachytherapy)
- **Oncology:** Developed new chemotherapeutic and biological agents to treat cancer; developed combination treatment plans with surgeons and radiotherapists; the largest bone-marrow-transplant service in the metropolitan area
- **Prevention:** World Health Organization's Collaborating Center for the Prevention of Colorectal Cancer; runs largest mobile mammography unit in New York State, serving corporations and community organizations; provides free breast screening for women in Harlem
- **Pain:** World's first program to study and treat pain in cancer patients
- **Patient services:** First psychiatric oncology service in the world, also patient-to-patient counseling, supportive links for patients at home. World's first adult and children's day hospitals, which enable patients to return to school and home and lead normal lives during diagnostic tests and intensive treatment. Surgical day hospital for



EXPERT EYES

In the pathology lab at Memorial Sloan-Kettering Cancer Center

While patient and surgeons wait in the operating room, Dr. Kathleen Romain and Dr. Paul Peter Rosen check for malignancy in tissue samples. Behind-the-scenes experts like these pathologists can make a critical difference in the outcome for the patient. Memorial, at York Avenue and 68th Street, is one of three Comprehensive Cancer Centers in the city.

outpatient endoscopy and surgical procedures

THE MOUNT SINAI MEDICAL CENTER

One Gustave L. Levy Place
(Fifth Avenue at 100th Street)
241-6500

Affil.: The Mount Sinai School of Medicine
Attending phys.: 1,558; 74% **board cert.**
Beds: 1,122 (CCU, 14; ICU, 54; NICU, 44; PICU, 8)
Cardiac cath.: 2,309; **cardiac op.:** 900
Deliveries: 5,200
E.R.V.: 71,475
Residents: 813, in 24 fields
R.N. vacancies: Not available

CENTERS OF EXCELLENCE

■ **New York State–designated AIDS Center**

■ **New York State–designated regional center for neonatal special-care services**

■ **National Institute of Aging–designated Alzheimer's Disease Research Center**

■ The federal Department of Health and Human Services established this **Department of Pediatrics Pulmonary Division** as a regional center for the care of children with respiratory diseases

■ **Federal Department of Health and Human Services–designated regional hemophilia center**

■ **Regional Traumatic Brain Injury Rehabilitation and Prevention Center**

■ **National Institute of Alcoholism and Alcohol Abuse–funded Research and Treatment Center** (located at Bronx Veterans Affairs Medical Center, 155 West Kingsbridge Road, the Bronx, 584-9000)

■ **Adult and pediatric cardiology,** including a Children's Heart Center doing newborn heart transplants, treatment of hypoplastic-left-heart syndrome in infants

■ **Gastroenterology,** especially inflammatory bowel diseases

■ First department of **geriatrics and adult development** in a United States medical school; healthy aging; Falls and Immobilities Clinic; neurodegenerative diseases and dementias

■ **AIDS Center** for research, trials, and clinical care

■ **Immunology,** especially autoimmune diseases

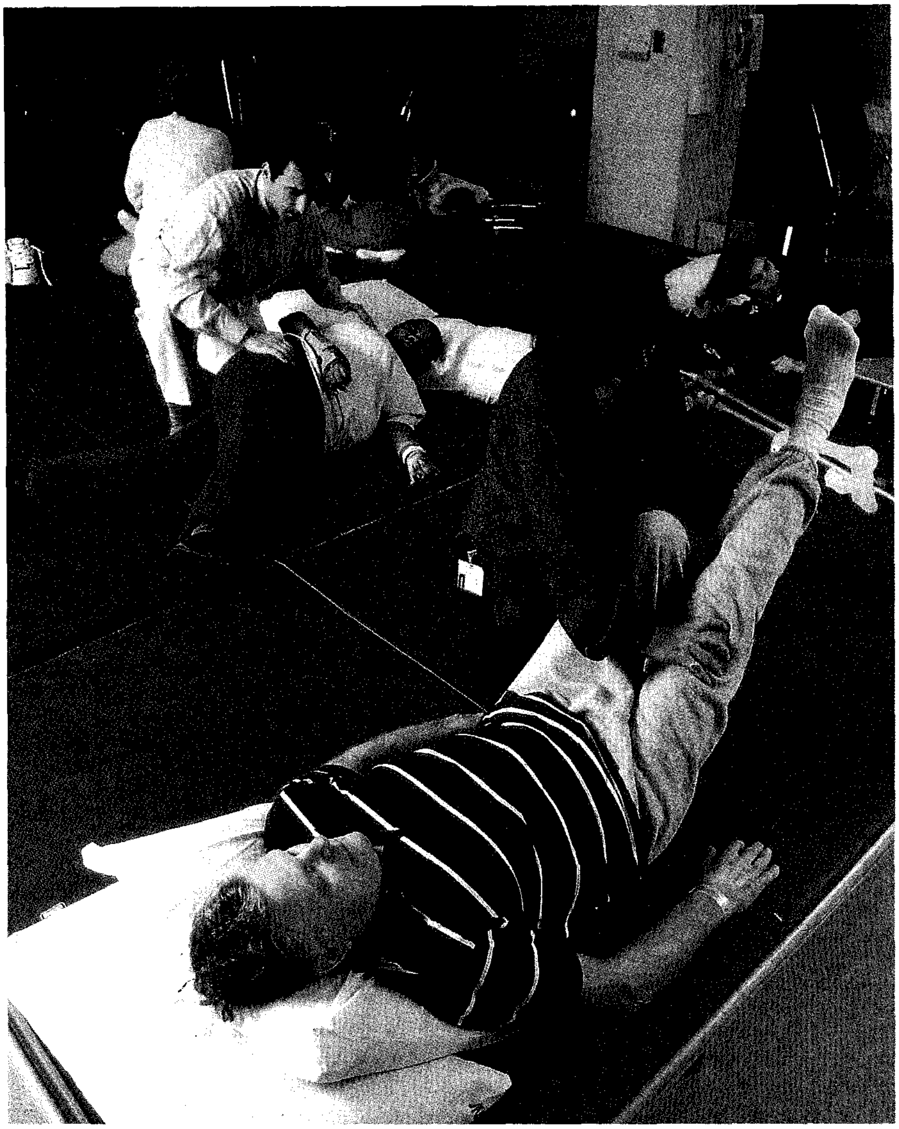
■ **Environmental and occupational health**

■ **Genetics,** including the Center for Jewish Genetic Diseases, the only center in the world devoted to care of diseases affecting Ashkenazi Jews, such as Tay-Sachs disease; also a Gaucher's-disease center; genetics screening and counseling

■ **Obstetrics, gynecology, and reproductive medicine,** including infertility treatment and first ovum-donation program in New York City, care of high-risk infants

■ **Orthopedics and rehabilitation medicine** (expandable bone implant to save children with bone cancer from amputation; cancer and musculoskeletal tumors affecting bone and soft tissues of the extremities; spinal-cord injury; traumatic brain injury—including only traumatic-brain-injury model system in tri-state area); diagnosis, treatment, and research in metabolic bone diseases, such as osteoporosis; orthopedic problems related to hemophilia; and microsurgery of the arm and the hand

■ **Transplantation program** (first liver transplant in New York State; largest liver-transplant program in tri-state area; one of first kidney-transplant programs); transplant program includes heart, lung, heart-lung, liver, kidney, bone-marrow, bone, and cornea transplants



GETTING THEIR OWN BACK

In the rehabilitation department, Mount Sinai Medical Center

The rehab department of this major teaching hospital at Fifth Avenue and 100th Street has a staff of 125, including M.D.'s; physical, occupational, and speech therapists; and social workers. Mount Sinai is a regional center for neonatal services, AIDS, hemophilia, and brain-injury rehabilitation. It is also known for its cardiology, gastroenterology, and geriatrics programs.

THE NEW YORK EYE AND EAR INFIRMARY

Second Avenue at 14th Street
979-4000

Affil.: New York Medical College
Attending phys.: 500; 90% **board cert.**
Beds: 103
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0%
E.R.V.: 11,000
Residents: 37 in ophthalmology and otolaryngology
R.N. vacancies: 0%

CENTERS OF EXCELLENCE

■ **Eye-trauma center** treats eye injuries and offers repairs by a medical and surgical team

■ **Communication-disorders center** specializes in medical audiology to determine hearing loss and to rehabilitate with hearing aids (available in both Spanish and English)

■ **Glaucoma services** treat more than 10,000 patients a year and participate in National Glaucoma Laser Trials to determine efficacy of early laser treatment

■ City's only **pediatric glaucoma clinic**

■ City's only **inpatient facility for diabetics** who cannot achieve blood-sugar control by outpatient treatment alone, are being switched to insulin, or are newly diagnosed and require stabilization (diabetes can cause blindness)

✚ THE BEST HOSPITALS IN NEW YORK

THE NEW YORK HOSPITAL–CORNELL MEDICAL CENTER

525 East 68th Street
746-5454

Affil.: Cornell University Medical College
Attending phys.: 1,793; 95% **board cert.**
Beds: 1,046 (CCU, 15; ICU, 54; NICU, 50)
Cardiac cath.: 2,248; **cardiac op.:** 1,442
Deliveries: 3,775
E.R.V.: 54,436
Residents: 520, in 16 fields
R.N. vacancies: 12.4%

CENTERS OF EXCELLENCE

■ **New York State–designated regional burn center**—the largest specialized facility in the U.S.—treats more than 1,000 inpatients and 3,000 outpatients, both adults and children, each year; developing new methods to treat patients, including skin-grafting research and technology

■ **New York State–designated regional center** for **neonatal special care** is a regional resource for care of premature babies and babies with congenital disorders, apnea (breathing problems), metabolic and respiratory disorders, infections

■ **New York State–designated regional trauma center**

■ **Cardiothoracic surgery:** Surgical treatment of congenital and acquired defects of heart and major blood vessels, esophagus, and diaphragm. Pediatric and congenital heart surgery, coronary-artery bypass, valve repair and replacement, heart and pericardium (surrounding sac) repair, and implantation of automatic defibrillator

■ **Urology:** Diagnostic and surgical urology for pediatric and adult patients. Disorders of adrenal glands, kidney, ureter, bladder, prostate, urethra, and testes. Incontinence, male sexual problems, infections. Lithotripsy (nonsurgical removal of kidney stones), laser lithotripsy, laparoscopy

■ **New York State–designated AIDS center.** Multidisciplinary team includes physicians, nurses, social workers, therapists, nutritionists, home-care workers, volunteers

■ **Center for Reproductive Endocrinology and Infertility:** Treatment of fertility problems, including in vitro fertilization, gamete intrafallopian transfer, donor-egg and donor-sperm programs, cryopreservation. Also, treatment of endocrine disorders and disorders associated with menopause

■ **Cardiovascular and hypertension center:** Research, diagnosis, treatment of high blood pressure and related disorders of the heart, circulation, kidney, or adrenal glands

■ **Neurosurgery:** Diagnosis and treatment of pediatric and adult disorders of the brain, spinal cord, and peripheral nerves; tumors of the nervous system, vascular disorders that cause stroke and brain hemorrhage, and ruptured disc and spinal stenosis

■ **International Health Care Service:** Travel-related health services; pre-travel evaluations, post-travel examinations, immunizations, diagnosis, treatment, emergency medical attention

NEW YORK UNIVERSITY MEDICAL CENTER

Tisch Hospital, The University Hospital of New York University, *560 First Avenue, at 33rd Street, 263-7300*

Rusk Institute of Rehabilitation Medicine, *400 East 34th Street, 263-7300*

For both sites:

Affil.: New York University School of Medicine
Attending phys.: 1,290; 80% **board cert.**
Beds: 878 (CCU, 6; ICU, 27; NICU, 7; PICU, 6)
Cardiac cath.: 2,278 (including angioplasties and pediatric cath.); **cardiac op.:** 1,197
Deliveries: 2,447
E.R.V.: 17,614
Residents: 885, in 50 fields
R.N. vacancies: Not available

CENTERS OF EXCELLENCE

■ **National Cancer Institute–designated Comprehensive Cancer Center**

■ **Infectious diseases:** The city's largest AIDS clinical-trials unit; research and treatment of tuberculosis, hepatitis, measles

■ City's largest **dermatology department** offers advanced treatment of skin cancers, large clinic staffed by senior attending physicians; laser removal of birthmarks and tattoos

■ **Plastic and facial reconstructive surgery**

■ **Neurosurgery:** brain surgery in adults and children, adult and pediatric spinal-cord tumors, spinal-disc repair, epilepsy program with the Hospital for Joint Diseases

■ **Orthopedics:** Sports-medicine program, emphasizing joint repair and replacement

■ **Geriatrics:** Large division emphasizing Alzheimer's disease, cognitive problems, stroke and neurological rehabilitation at Rusk Institute; nutritional assessment

■ **Radiology,** especially invasive methods to diagnose and treat abnormalities, MRI, CT scanning, and a mammography unit with Mammotest machines for immediate diagnosis

■ **Cardiology and cardiac surgery:** More than 1,000 bypass procedures per year, clot-dissolving techniques in heart attacks, balloon angioplasty, echocardiography (sound-wave diagnosis)

■ **Nephrology and kidney transplants;** liver transplants; research and treatment in lung problems—asthma, tuberculosis, emphysema; genetics research; evaluation and treatment of children with dysautonomia (an inherited nervous-system disorder) and other nervous-system problems

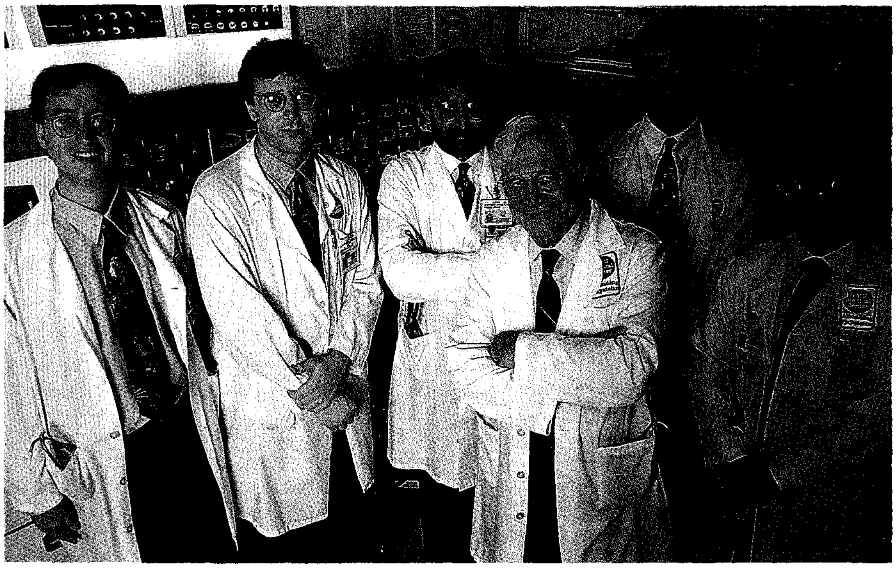
ST. CLARE'S HOSPITAL AND HEALTH CENTER

415 West 51st Street
586-1500

Affil.: New York Medical College
Attending phys.: 275; 63% **board cert.**
Beds: 250 (CCU, 16)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 18,328
Residents: 2, in surgery
R.N. vacancies: Not available

CENTERS OF EXCELLENCE

■ Treatment center for people with **HIV and AIDS–related disease** has 83 beds (second-largest dedicated AIDS program in the world); inpatient and outpatient programs include counseling and testing, financial counseling, primary and subspecialty medical care, dental service, mental-health services, methadone maintenance, volunteer programs, HIV laboratory



THE DOCTORS ARE IN

At New York University Medical Center

"The best way to learn medicine is to teach it," says Dr. Saul J. Farber, dean of New York University Medical Center, First Avenue at 33rd Street. He should know: He's been teaching for 42 years. Here, he is backed by his five chief medical residents: from left, Bruce Solitar, Stuart Lewis (senior chief resident), Narinder Bhalla, Joseph Minadeo, and Neal Konecky.

ST. LUKE'S–ROOSEVELT HOSPITAL CENTER

Roosevelt Site, *428 West 59th Street 523-4000*

Affil.(Both this and St. Luke's Site, below): Columbia University College of Physicians and Surgeons

Attending phys. (Both sites): 1,273; 95% **board cert.**

Beds: 535 (CCU, 5; ICU, 20)

Cardiac cath.: 261; **cardiac op.:** 0

Deliveries: 1,735

E.R.V.: 52,999

Residents (Both sites): 491, in 19 fields

R.N. vacancies (Both sites): 9%

CENTERS OF EXCELLENCE

- Diagnosis and treatment of **allergies** and other problems affecting the immune system
- **Miller Health Care Institute for Performing Artists** treats musicians, actors, dancers, singers, students, and those in allied professions

St. Luke's Site, *Amsterdam Avenue at 114th Street; 523-4000*

Beds: 780 (CCU, 13; ICU, 16; NICU, 22)

Cardiac cath.: 951 (including 164 angioplasties); **cardiac op.:** 814

Deliveries: 3,203

E.R.V.: 72,860

CENTERS OF EXCELLENCE

- **New York State Department of Health–designated regional trauma center**
- **Obesity Research Center** for problems in endocrinology, diabetes, nutrition, and weight loss
- **Sleep Disorders Institute** for problems of sleep and wakefulness;

At both sites:

- **Breast-Care Program,** including mammography and reconstructive surgery
- **New York State–designated AIDS treatment center**
- **Cardiology,** including nearly 1,000 open-heart surgeries and angioplasties
- **Gynecology**—especially cancer—as well as alternatives to hysterectomy, and osteoporosis
- Treatment of **pulmonary disease**
- **Rheumatology,** including Lyme disease
- **Hand surgery**
- **Neurosurgery**
- **Orthopedic surgery and sports medicine**
- **Plastic surgery,** including cosmetic, reconstructive, and treatment of facial deformities
- **Smithers Alcoholism Treatment and Training Center** (523-6491), for treatment of alcohol and drug abuse with detoxification, residential rehabilitation, and outpatient services

ST. VINCENT'S HOSPITAL AND MEDICAL CENTER

153 West 11th Street
790-7000

Affil.: New York Medical College

Attending phys.: 600; 90% **board cert.**

Beds: 813 (CCU, 12; CSICU, 4; NICU, 18; SICU, 11)

Cardiac cath.: 1,516; **angioplasties:** 1,028; **cardiac op.:** 350

Deliveries: 2,435

E.R.V.: 56,800

Residents: 329, in 12 fields

R.N. vacancies: 4.5%

CENTERS OF EXCELLENCE

- **New York State–designated regional trauma center**
- **Cardiac care:** Coordination of care among cardiologists, critical-care specialists, and cardiac surgeons. Lowest mortality rate for coronary-artery-bypass surgery in New York state in 1990
- **Surgery:** Surgical oncology, head and neck surgery, plastic and hand surgery
- **Oncology:** Approach combines expertise in radiation therapy (radiation oncology), medical (chemotherapy) and surgical oncology, and interventional radiology (implanting radioactive seeds)
- **Neurology:** Child neurology, neuromuscular disorders, Alzheimer's-disease research, stroke, epilepsy
- **General medicine:** Geriatric-consultation service; critical-care specialists consult on complicated cases in neurosurgery, cardiac surgery, shock, and patients on ventilators

SEARCHING FOR THE STONE

In the laser-lithotripsy unit at the New York Hospital

Dr. Ernest Sosa (right) and his team peer into a video monitor, seeking the stone in the ureter that is obstructing the passage of urine from the patient's kidney. The stone will be destroyed, without surgery, by a laser beam. The New York Hospital–Cornell Medical Center, at 525 East 68th Street, is also noted for its burn center and its cardiology, hypertension, and urology services.

THE BRONX

BRONX-LEBANON HOSPITAL CENTER

Fulton Pavilion, *1276 Fulton Avenue; 590-1800*

Concourse Pavilion, *1650 Grand Concourse; 590-1800*

For both sites:

Affil.: Albert Einstein College of Medicine

Attending phys.: 424; 90% **board cert.**

Beds: 725 (CCU, 11; ICU, 35; NICU, 30)

FLOWER POWER

Horticultural therapy at the Rusk Institute of Rehabilitation Medicine

This program, at the Enid A. Haupt Glass Garden at Rusk, 400 East 34th Street, gives patients a respite from the hospital setting and from the rigors of traditional physical therapy. The staff includes two full-time registered horticultural therapists (Nancy Chambers, the director, in speckled sweater, and Patrick Williams, in plaid).

Cardiac cath.: 375; **cardiac op.:** 36
Deliveries: 3,000
E.R.V.: 84,054
Residents (including fellows): 294, in 11 fields
R.N. vacancies: 40%

CENTERS OF EXCELLENCE

- **Neonatal intensive-care unit** with the nation's highest survival rate
- **Orthopedic and sports medicine,** emphasizing sophisticated evaluation of injuries and complex surgical reconstructive procedures of joints and ligaments; advice on exercise and training
- An expanded **ophthalmology service** offering corneal transplantation, operations on the retina and vitreous, cataract surgery, and glaucoma treatment
- **Mental health,** including inpatient, outpatient, and community-outreach efforts
- **New York State–designated AIDS treatment center,** with a team of experts in pulmonary problems, infectious diseases, pediatrics, gynecology, psychiatry, internal medicine, and surgery, plus a specially trained nursing and social-services staff
- **Outpatient and emergency-room services,** including a network of primary health-care units

MONTEFIORE MEDICAL CENTER

Henry and Lucy Moses Division, *111 East 210th Street; 920-4321*
Jack D. Weiler Hospital of the Albert Einstein College of Medicine, *1825 Eastchester Road; 904-2000*
Affil.: Albert Einstein College of Medicine
Attending phys.: Moses, 1,242; 80% **board cert.;** Weiler, 730; 98% **board cert.**
Beds: Moses, 845 (CCU, 12; ICU, 34); Weiler, 431 (CCU, 8; ICU, 14; NICU, 14)
Cardiac cath.: Moses, 1,319 diagnostic, 261 angioplasties; Weiler, 1,028 diagnostic, 199 angioplasties
Cardiac op.: Moses, 552; Weiler, 309
Deliveries: 3,556 (Weiler Hospital only)
E.R.V. (Moses Division only): 67,976
Residents (Both divisions): 665, in 14 fields
R.N. vacancies: Moses, 7.5%; Weiler, 11.35%

CENTERS OF EXCELLENCE

- At Weiler Hospital: **New York State–designated center for neonatal special care**
- The Albert Einstein Cancer Center, at both the Moses Division and the Weiler Hospital of the Albert Einstein College of Medicine, operates the largest number of medical beds dedicated to the **treatment of cancer patients** in New York City. It incorporates scientific research on drugs (such as taxol for ovarian cancer and melanoma, interleukin-2 for kidney cancer and melanoma, 5-fluorouracil for metastatic colon cancer, and idarubicin and trans-retinoic acid for acute promyleocytic leukemia). Special areas of interest: hematologic cancers such as leukemia, lymphoma, and multiple myeloma, including the use of bone-marrow transplants; tumors of the brain and spinal cord; gynecologic cancer; and radiation oncology
- **Neurosciences** emphasize **epilepsy treatment** with the most comprehensive diagnosis and treatment program in the state; a **comprehensive stroke center;** a pain service; a center for children with congenital head and facial defects; a **communications-disorder institute** to test and treat hearing and speech disorders in children; and laser treatment of many eye disorders. **Neurosurgery** for brain tumors includes microsurgery and radioactive implants; pediatric neurosurgery. Cerebrovascular surgery for strokes, aneurysms, and disorders of blood vessels in the brain. There is a **headache unit** in the Moses Division with a Manhattan office (11 East 68th Street; 879-3545)
- **Women's and infants' services** include 11,000 live births and 3,500 gynecologic operations. High-risk-pregnancy services provide prenatal diagnosis, management of diabetes in pregnancy, and midwifery program with lowest rate of cesarean sections in New York State. Gynecologic oncologists combine radiation and chemotherapy in advanced cervical cancer
- Level 3 (meets the highest standards set by the New York State Department of Health) **neonatal intensive-care unit** serves as regional transport and referral program for critically ill newborns
- **Cardiology and cardiothoracic surgery** offer major programs for arrhythmias, coronary-artery disease, heart failure, valve disease, cardiac rehabilitation, and large pediatric cardiology service. New techniques

nclude radio waves to treat children and oung adults with rapid heart rates; valve reair rather than replacement.

OUR LADY OF MERCY MEDICAL CENTER

33 Street Division, *600 East 233rd Street;*
20-9000
elham Bay Division, *1870 Pelham*
arkway South; 430-6000
ffil.: New York Medical College
ttending phys: 520; 86% **board cert.**
eds (both divisions): 605 (CCU, 8; MICU, 18; NICU, 15; SICU, 6)
ardiac cath.: 0; **cardiac op.:** 0
eliveries: 3,345
.R.V.: 54,394
esidents: 110, in 9 fields
.N. vacancies: 9%

CENTERS OF EXCELLENCE

At 233rd Street:

■ **Oncology program** involving departnents of medicine, surgery, gynecology, raliation therapy, radiology, and hematology; inear accelerator and advanced mammograhy machine; and a community-outreach an

■ **Maternal and child health,** including ulrasound prenatal diagnosis, care for highisk pregnancies; pediatrics and pediatric mergency medicine

■ Rosalie Hall, a **residence for single regnant women,** provides educational and sychological support, medical care, followp after birth, program for young athers

■ **Alcoholism-treatment program,** includng family and group counseling

At both sites:

■ Cardiology, including diagnosis with a PECT imaging machine, stress testing; amulatory (same-day) surgery; gastroenterolgy, including clinical nutrition; plastic surery, both cosmetic and reconstructive; eriatric care, including surgery, education n caring for an older person, a mobile van to eliver care

BROOKLYN

THE BROOKDALE HOSPITAL MEDICAL CENTER

Linden Boulevard at Brookdale Plaza
East New York/Canarsie/East Flatbush,
(718) 240-5000

ffil.: State University of New York Health Science Center at Brooklyn (SUNY)
ttending phys.: 701; **board cert.** not available
eds: 1,008 (CCU, 12; ICU, 19; NICU, 32)
ardiac cath.: 466; **cardiac op.:** 0
eliveries: 4,614
.R.V: Approx. 80,000
esidents: 280, in 10 fields
.N. vacancies: Not available

CENTERS OF EXCELLENCE

■ Noninvasive diagnosis of **heart roblems**

■ Treatment of **kidney problems,** includg dialysis

■ Treatment of **blood disorders and ancer**

■ **Neurological problems,** especially those f the elderly

■ **Lung problems,** including infectious diseases

■ **Diabetes**

■ Treatment of **trauma**

■ **Noninvasive diagnostic** studies of peripheral vascular disease

■ **Nutritional support** in preparing for and recovering from surgery

■ **Neurosurgery**

■ **Pediatrics:** treatment of high-risk babies; endocrine problems; and genetics

■ **Obstetrics and gynecology:** tumor surgery; treatment of fertility problems; and high-risk pregnancies

■ **Urology**

THE BROOKLYN HOSPITAL CENTER

Downtown Campus, *121 DeKalb Avenue, Fort Greene; (718) 403-8000*
Caledonian Campus, *100 Parkside Avenue, Flatbush; (718) 270-5200*
Affil.: State University of New York Health Science Center at Brooklyn
Attending phys.: 526; 65% **board cert.,** 18% **board elig.**
Beds (Both campuses): 690 (CCU, 6; MICU, 19; NICU, 36; PICU, 5; SICU, 12)
Cardiac cath.: 434; **Cardiac op.:** 0
Deliveries: 3,646
E.R.V.: 70,143
Residents (including fellows): 234, in 12 fields
R.N. vacancies: 5.6%

CENTERS OF EXCELLENCE

■ **Pediatric surgery and cardiology**

■ **Retinal vascular surgery**

■ **High-risk pregnancy; genetics**

■ **Urologic problems,** including male infertility and prostate cancer; female infertility and in vitro fertilization

■ **Vascular surgery;** laparoscopic surgery, including removal of the gallbladder

■ **Interventional cardiology,** including dissolving of clots and balloon angioplasty of clogged coronary arteries

■ **Oral surgery**

■ **Treatment of ear, nose, and throat problems,** including the only speech-and-hearing program in Brooklyn accredited by the American Speech, Language & Hearing Association's Professional Services Board

KINGSBROOK JEWISH MEDICAL CENTER

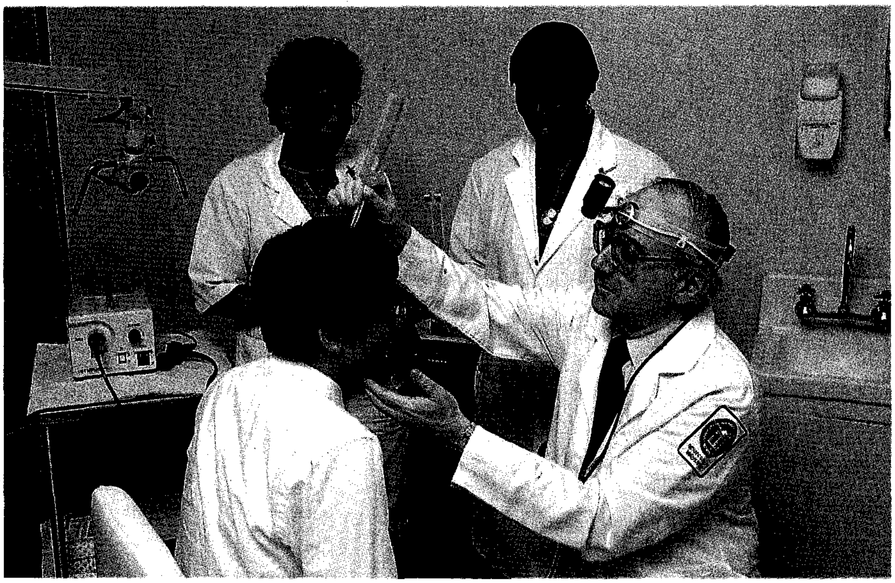
585 Schenectady Avenue
East Flatbush
(718) 604-5000

Affil.: None
Attending phys. 266; 58% **board cert.**
Beds: 243 (CCU, 10; ICU, 10)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 14,202
Residents: 61, in 3 fields
R.N. vacancies: 17%

CENTERS OF EXCELLENCE

■ **Genetic testing,** especially for Tay-Sachs disease (this laboratory is the largest of its type in the world)

■ **Neuro-ophthalmology** to diagnose and treat eye abnormalities that indicate hypertension, blood disorders, heart disease, diabetes, and learning disorders



BELLS ARE RINGING

At the University Hospital of Brooklyn

Dr. Abraham Shulman, an international expert on debilitating tinnitus (ringing or buzzing in the ears), evaluates a patient in the tinnitus clinic at University Hospital of Brooklyn (State University of New York Health Science Center at Brooklyn), 445 Lenox Road, East Flatbush. The clinic has treated more than 3,000 people who have come from around the nation and from abroad.

- **Orthopedic surgery,** with an emphasis on sports medicine and pediatrics. Services include arthroscopy, reconstructive surgery, total joint replacement, hand surgery, spine surgery, and rehabilitation
- **Pediatrics,** including care of children with problems in orthopedics, neurology, and rehabilitation; a pediatric metabolic unit staffed as an intensive-care unit; an in-patient school for chronically ill children; evaluation of learning disorders, growth abnormalities, and congenital deformities
- A large (80-bed) **acute inpatient rehabilitation unit,** including diagnostic laboratories, cardiopulmonary rehabilitation, and centers for prosthetic and orthotic devices, speech and hearing problems, and disabled children

LUTHERAN MEDICAL CENTER

150 55th Street
Sunset Park
(718) 630-7000

Affil.: State University of New York Health Science Center at Brooklyn (SUNY)
Attending phys.: 443; 75% **board cert.**
Beds: 532 (CCU, 8; MICU, 10; NICU, 6; SICU, 12)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 2,791
E.R.V.: 40,000
Residents: 101, in 5 fields
R.N. vacancies: 12.5 %

CENTERS OF EXCELLENCE

- Emphasis on **primary-care services** at the hospital and its satellite health centers. Sunset Park Family Health Center, at this address (718-630-7208), provides medical, dental, mental-health, preventive, and support services for 55,000 local residents
- Besides traditional inpatient services, the medical center offers **ambulatory surgery and maternity and pediatric care**
- **Services for older adults,** including home care, adult day program, transportation, screening, and wellness programs
- **Rehabilitation after strokes,** surgery, or injury
- **Alcohol-detoxification** inpatient and follow-up program
- **Greater Metropolitan Bone Bank,** with 36 hospital affiliations in the New York area, provides bone for transplants in various types of surgery to major medical centers

THE METHODIST HOSPITAL

506 Sixth Street
Park Slope
(718) 780-3000

Affil.: State University of New York Health Science Center at Brooklyn (SUNY)
Attending phys.: 600; 70% **board cert.**
Beds: 532 (CCU, 10; ICU, 10; NICU, 8; PICU, 4; respiratory ICU, 10)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 2,805
E.R.V.: 53,632
Residents: 151, in 7 fields
R.N. vacancies: 9%

CENTERS OF EXCELLENCE

- **Regional radiation-oncology center;** with Maimonides Medical Center, supports the Cancer Institute of Brooklyn, which provides screenings, educational programs, support groups, home care, and research coordination
- **A cardiopulmonary physiology** laboratory to diagnose heart and lung diseases
- A new **sleep-wake-disorders** laboratory
- An **obstetrics program** that specializes in infertility treatments, high-risk pregnancy, and newborn care and offers a variety of childbirth options, including rooming-in
- A **nuclear-medicine program** with a versatile imaging system that can image the entire body or individual organs such as the heart and brain, and can use two or three isotopes to produce simultaneous images of organs

BACKSTAGE DOCS

At St. Luke's–Roosevelt Hospital Center

Dr. Phillip Bauman treating Cynthia Harvey, a principal dancer at American Ballet Theatre, at Roosevelt Hospital's Miller Health Care Institute for Performing Artists, 425 West 59th Street. The institute—dedicated exclusively to performing-arts medicine—gets 1,000 patient visits a month from string, wind, and brass players; actors; dancers; clowns. . . .

- A 25-bed **inpatient geriatric psychiatric unit**
- A **somatic center for evaluating and** treating somatic disorders and chronic illnesses

UNIVERSITY HOSPITAL OF BROOKLYN

445 Lenox Road, East Flatbush
(718) 270-1000

(State University of New York Health Science Center at Brooklyn)

Affil.: State University of New York Health Science Center at Brooklyn (SUNY)
Attending phys.: 662; 100% **board cert.**
Beds: 376 (CCU, 7; ICU, 9; NICU, 25)
Cardiac cath.: 1,000; **cardiac op.:** 377
Deliveries: 2,000
E.R.V.: 0
Residents: 810, in 20 fields
R.N. vacancies: 22%

CENTERS OF EXCELLENCE

- **Infectious and parasitic diseases,** including chronic genital infections
- **AIDS Prevention Center; HIV** infections in women and children
- **Nephrology:** Kidney disease in children and adults, including a major dialysis and kidney-transplant center
- **Pediatrics, including primary care,** **treatment** of high-risk newborns, metabolic problems, sickle-cell disease, pediatric surgery
- **Cardiology:** Coronary-artery disease, congestive heart failure, cardiac arrhythmias, cardiac catheterization, angioplasty, stress testing, installation of pacemakers, and a comprehensive heart-disease-recovery and cardiovascular-fitness program
- **Adult diabetes**
- Clinic for **tinnitus** (ringing in ears)
- **Obesity surgery**
- **Gynecologic cancer**

WYCKOFF HEIGHTS MEDICAL CENTER

Wyckoff Heights Hospital, *374 Stockholm Street, Bushwick; (718) 963-7272*
Jackson Heights Hospital, *34–01 73rd Street, Jackson Heights, Queens (718) 533-3100*
For both sites:
Affil.: None
Attending phys.: 307; 61% **board cert.**
Beds: Wyckoff division, 312 (ICU, 16); Jackson Heights division, 83 (ICU, 8)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 45, 474
Residents: 91, in 7 fields
R.N. vacancies: 18%

CENTERS OF EXCELLENCE

- **Primary care,** with emphasis on the family and humanistic aspects of medicine through outreach, outpatient, and inpatient facilities

QUEENS

ASTORIA GENERAL HOSPITAL

25–10 30th Avenue
Long Island City
(718) 932-1000

Affil.: None

HEAD MEN

Medical leaders in the Bronx

Dr. Dominick Purpura, dean of the Albert Einstein College of Medicine (left), and Dr. Spencer Foreman, president of Montefiore Medical Center. Montefiore, at 111 East 210th Street in the Bronx, is a primary health resource for 1.25 million people in the Bronx; its specialties are diagnosis and treatment of cancer and neurological disorders.

Attending phys.: 375; 60% **board cert.**
Beds: 235 (ICU, 6)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 30,000
Residents: 0
R.N. vacancies: 1.5%

CENTERS OF EXCELLENCE

- Community hospital emphasizing the **care of routine general medical and surgical problems** affecting residents of the neighborhood
- **A vascular-surgery institute**
- A directory of physicians and **staff who speak more than 28 languages**

BOOTH MEMORIAL MEDICAL CENTER

56–45 Main Street
Flushing
(718) 670-1231

Affil.: New York University Medical Center
Attending phys.: 705; 77% **board cert.**
Beds: 487 (CCU, 13; MICU, 8; respiratory ICU, 8; SICU, 12)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 2,891
E.R.V.: 50,514
Residents and fellows: 130, in 13 fields
R.N. vacancies: 13.7%

CENTERS OF EXCELLENCE

- **Radiation oncology,** especially the implantation of radioactive pellets to preserve organs and quality of life
- **Radiology,** including a mammography program accredited by the American College of Radiology, ultrasound prenatal and vascular studies, interventional radiology
- **Renal dialysis** in a new facility with machines that reduce dialysis time, the largest continuous-ambulatory-peritoneal-dialysis program in New York, and research into treatments for dialysis-related problems
- **Anesthesiology**
- **Community alcoholism and drug-abuse program,** including five-day inpatient treatment, eighteen-week outpatient program; special programs for women, the elderly, co-dependents, and adult children of alcoholics

FLUSHING HOSPITAL MEDICAL CENTER

Main Division, *45th Avenue at Parsons Boulevard, Flushing; (718) 670-5000*
North Division, *35th Avenue at Parsons Boulevard, Flushing; (718) 321-6000*
For both sites:
Affil.: Albert Einstein College of Medicine
Attending phys: 530; 72% **board cert.**
Beds: 461 (CCU, 13; ICU, 24; MICU, 14; NICU, 20; SICU, 10)
Deliveries: 4,025
E.R.V.: Main Division, 42,000; North Division, 0
Cardiac cath.: 0; **cardiac op.:** 0
Residents: 105, in 6 fields
R.N. vacancies: 6%

CENTERS OF EXCELLENCE

- In the Main Division, **Infant-apnea-monitoring center** (one of ten in the state) to prevent sudden-infant-death syndrome treats infants who have had a life-threatening episode in the first six weeks of life; the program can track more than 125 infants on home monitors
- **Respiratory-care unit** (in the North Division), one of three in the New York area, helps patients who are on ventilators achieve a better quality of life; pulmonologists manage to wean about half the patients off the ventilators

THE JAMAICA HOSPITAL MEDICAL CENTER

89th Avenue and
Van Wyck Expressway, Jamaica
(718) 262-6000

Affil.: The New York Hospital–Cornell Medical Center
Attending phys: 326; 61% **board cert.**
Beds: 317 (CCU, 10; MICU, 6; SICU, 10)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 1,956
E.R.V.: 39,626
Residents: 78, in 8 fields
R.N. vacancies: 0%

CENTERS OF EXCELLENCE

- **An entirely new hospital,** with equipment new as of 1989, Jamaica Hospital has one of the city's fourteen New York City–designated Level One (meets the highest standard of criteria set by the Emergency Medical Service) **trauma centers**
- A 29-bed **rehabilitation unit** that provides inpatient and outpatient treatment, including psychological and neuropsychological services
- **Maternity, pediatrics, cardiology, radiology, pathology, and medical/surgical** care
- Joint Commission on Accreditation of Health Care Organizations awarded Jamaica Hospital **accreditation with dis-**

tinction last year

LONG ISLAND JEWISH MEDICAL CENTER

Lakeville Road, New Hyde Park
(718) 470-7000

Affil.: Albert Einstein College of Medicine
Attending phys: 1,585; 86% **board cert.**
Beds: 829 (CCU, 10; ICU, 22; NICU, 44; PICU, 12)
Cardiac cath.: 2,021; **cardiac op.:** 512
Deliveries: 4,240
E.R.V.: 52,689
Residents: 467, in 44 fields; fellows: 98, in 13 fields
R.N. vacancies: 4%

CENTERS OF EXCELLENCE

- **New York State–designated regional center for neonatal special-care services**
- **Schneider Children's Hospital:** A 154-bed hospital (adjacent to the main hospital) providing inpatient and ambulatory care for high-risk newborns through adolescents; psychiatry, chronic diseases, orthopedic surgery, cardiology; hematology-oncology, including bone-marrow transplants; disorders of the larynx; congenital-bowel-problem surgery; high cholesterol; Lyme disease
- **Hillside Hospital:** A 223-bed hospital (near the main hospital) that includes an NIMH–funded center for research in schizophrenia; also obsessive-compulsive disorders, childhood hyperactivity, adolescent depression, panic disorders, phobias; day hospitals for children, adolescents, and adults; walk-in crisis-intervention clinic
- **The Heart Institute:** Pediatric and adult diagnosis, treatment, and follow-up; cardiac catheterization, cardiothoracic surgery; radio-frequency treatment of arrhythmias

SPECIAL CARE
In the neonatal unit

Lisa Weiss with Michelle Marie, her daughter, in the 40-bed neonatal unit of Schneider Children's Hospital at Long Island Jewish Medical Center, in New Hyde Park, Queens. Yearly, the unit provides lifesaving care for some 900 premature babies with problems ranging from heart or intestinal defects to underdeveloped lungs.

- **Oncology:** Outpatient diagnosis and therapy, *including chemotherapy, radiation oncology,* breast center; MRI scanner
- **Speech-and-hearing center** for children, adults, stroke victims
- **High-risk-pregnancy service**
- **Rehabilitation center for adults** recovering from traumatic head injury
- **New York State–designated epilepsy center**
- **Kidney-stone center** using lithotripsy

ST. JOHN'S EPISCOPAL HOSPITAL, SOUTH SHORE

327 Beach 19th Street
Far Rockaway
(718) 868-7000

Affil.: State University of New York Health Science Center at Brooklyn (SUNY)
Attending phys.: 365; 66% **board cert.**
Beds: 314 (CCU, 8; ICU, 8)
Cardiac cath.: 0; **cardiac op.:** 38
Deliveries: 1,437
E.R.V.: 28,726
Residents: 50, in 7 fields
R.N. vacancies: 11.5%

CENTERS OF EXCELLENCE

- **A community hospital and a teaching hospital** with residency programs in internal medicine, obstetrics and gynecology, pediatrics, psychiatry, rehabilitation, surgical endoscopy, and family practice, St. John's also operates a kosher dairy kitchen

STATEN ISLAND

SISTERS OF CHARITY HEALTH CARE SYSTEM

Bayley Seton Hospital, *75 Vanderbilt Avenue; (718) 390-6000*
Affil.: New York Medical College
Attending phys.: 284; 62% **board cert.**
Beds: 198 (CCU, 6; MICU, 8; SICU, 7)
Cardiac cath.: 0; **cardiac op.:** 0
Deliveries: 0
E.R.V.: 19,748
Residents: 26, in 3 fields
R.N. vacancies: 0%

St. Vincent's Medical Center of Richmond, *355 Bard Avenue; (718) 876-1234*
Affil: New York Medical College
Attending phys.: 431; 76% **board cert.**
Beds: 440 (CCU, 10; MICU, 10; NICU, 15; SICU, 10)
Cardiac cath.: 824; **cardiac op.:** 0
Deliveries: 2,970
E.R.V.: 50,107
Residents: 85, in 5 fields
R.N. vacancies: 3%

CENTERS OF EXCELLENCE

At both hospitals:

- **Cancer Services Network** offers diagnostic services including CT scanning, mammography, MRI and nuclear-medicine scanning; surgery and radiation treatment using a linear accelerator; inpatient and outpatient care, counseling, education, and referral services; and centers for breast and male cancers
- **North Richmond Community Mental Health Center,** located at both sites, includes Staten Island's only 24-hour psychiatric emergency service, substance-abuse programs, and gamblers' counseling
- **Laser and laparoscopic** eye, gynecologic, and gallbladder-removal procedures

At Bayley Seton:

- **Dermatology, ophthalmology, geriatrics**

At St. Vincent's:

- **New York State–designated regional trauma center;** cardiology, including cardiac catheterization and electrophysiology for detection of arrhythmias; neonatal and pediatric intensive-care units; a high-risk-pregnancy service; and a patient-care unit focusing on problems of the chronically ill

STATEN ISLAND UNIVERSITY HOSPITAL

North Site, *475 Seaview Avenue*
(718) 226-9000
South Site, *375 Seguine Avenue*
(718) 226-2000

Affil.: State University of New York Health Science Center at Brooklyn (SUNY)
Attending phys.: 548; 88% **board cert.**
Beds: both divisions, 666 (CCU, 24; ICU, 24; NICU, 6, PICU, 27)
Cardiac cath.: 374 (program instituted at North Site June 1990); **cardiac op.:** 0
Deliveries: 3,045
E.R.V.: 65,792
Residents: 160, in 7 fields
R.N. vacancies: 5%

CENTERS OF EXCELLENCE

At both sites:

- **Geriatrics center** offering assessment; programs in memory disorders, incontinence, and women's health; transportation, house calls, and social services

At North Site:

- **Cancer and blood-related-diseases center** coordinating surgery, chemotherapy, and radiation; radiosurgery for inoperable brain tumors and arteriovenous malformations; social and psychiatric services
- **Joint reconstruction** for patients with arthritis or trauma, including physical and occupational therapy
- **Laser lithotripsy,** plus kidney-stone-prevention program;
- **Treatment of eye problems,** including disorders of the retina, macula, and vitreous, diabetic retinopathy, and macular degeneration
- **Rehabilitation center** for children and adults, including developmental problems; cognitive rehabilitation for problems in perception, memory, and thinking; driver-evaluation, orthotics, and prosthetics programs; pain center; and low-vision center
- **Diabetic center**

At South Site:

FIERCE FOCUS

In the emergency room at Bellevue Hospital Center

A team that eventually included nine emergency experts is shown caring for a patient brought in with a subdural hematoma (a blood clot pressing on the brain). Bellevue, at First Avenue and 27th Street, the flagship of the municipal-hospital system, is a regional center for trauma, neonatal special care, and the treatment of head- and spinal-cord injuries.

- Kidney-stone center emphasizing lithotripsy

CITY HOSPITALS

New York's municipal hospitals, operated by the Health and Hospitals Corporation, are known for their emergency care. Most city hospitals are teaching hospitals affiliated with local medical schools and medical centers. There are eleven municipal hospitals; the Health and Hospitals Corporation chose to highlight the particular hospitals below.

MANHATTAN

BELLEVUE HOSPITAL CENTER

First Avenue at 27th Street
561-4141

Affiliation: New York University School of Medicine

CENTERS OF EXCELLENCE

- **New York State–designated Level One regional trauma center**
- **New York State–designated regional center for neonatal special care**
- **Emergency Medical Service–designated head- and spinal-cord-injury center**
- **Maintains citywide high-risk infant transport service**

HARLEM HOSPITAL CENTER

506 Lenox Avenue
491-1234

Affiliation: Columbia University College of Physicians and Surgeons

CENTERS OF EXCELLENCE

- **New York State–designated regional burn center**
- **New York State–designated regional trauma center**
- **Fifteen AIDS/HIV programs** offer multidisciplinary approach, help blacks, Latinos, women, and intravenous-drug users get access to promising treatments

THE BRONX

BRONX MUNICIPAL HOSPITAL CENTER

Pelham Parkway South and
Eastchester Road
918-5000

Affiliation: The Albert Einstein College of Medicine

CENTERS OF EXCELLENCE

- **New York State–designated regional center for neonatal special care**
- **New York State–designated regional burn center**
- **New York State–designated regional trauma center**
- **Snakebite center**
- Physicians from Albert Einstein College of Medicine staff the **Children's Evaluation and Rehabilitation Center** (1410 Pelham Parkway South; 430-2441), a Rose F. Kennedy Center/University Affiliated Program at the Bronx Municipal Hospital Center, a component of the Albert Einstein College of Medicine. The Kennedy Center is the largest in the nation to provide services for infants, children, adolescents, and adults with physical, developmental, language, and learning disabilities. The Kennedy Center includes clinicians and scientists working in genetic, prenatal, biochemical, neurological, psychological, and environmental aspects of human development and mental retardation

QUEENS

ELMHURST HOSPITAL CENTER

79–01 Broadway
(718) 830-1515

Affiliation: The Mount Sinai School of Medicine

CENTERS OF EXCELLENCE

- **New York State–designated regional trauma center**

The Intriguing MRS. HEARST

Veronica Hearst makes her mark—on the family magazines, and on New York society

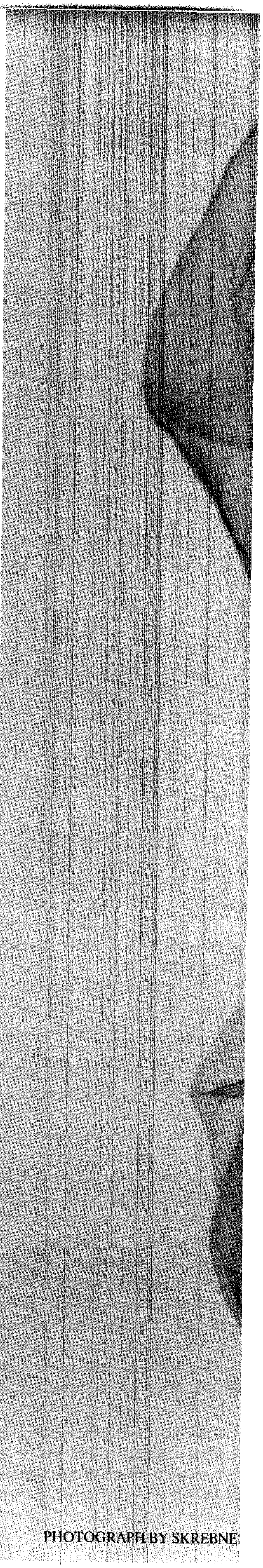
“I will help you with pleasure,” Veronica Hearst says on the phone from Wyntoon, the paradisiacal family retreat in Northern California, where, four years before, she married publishing heir Randolph Apperson Hearst, who is best known as Patty Hearst’s father. I’d written asking to interview Veronica. “Randy and I are low-key,” she says. “We don’t like to make too much fuss. But we can meet for tea—no problem.”

Several weeks later, as arranged, I call her in New York. “I have no intention of ducking you,” she says. “I can tell you a lot of things.” I can hardly wait. But then she breaks two appointments in a row. Finally, on a Friday in September, I am summoned to her apartment on two hours’ notice. A butler answers the door and leads me to a library filled with heavy, ornate furniture, overlooking Central Park. She enters moments later, tall and stately in a brown suede blanket-stitched Saint Laurent dress.

She has me sit facing the sun, and positions herself so that it shines over her shoulder, haloing her long, dark hair and bleaching her striking features. She looks to be late-fortyish. Her skin is taut, and so white it glows. “Ask your questions,” she directs in her vaguely Swiss-German-Dutch accent.

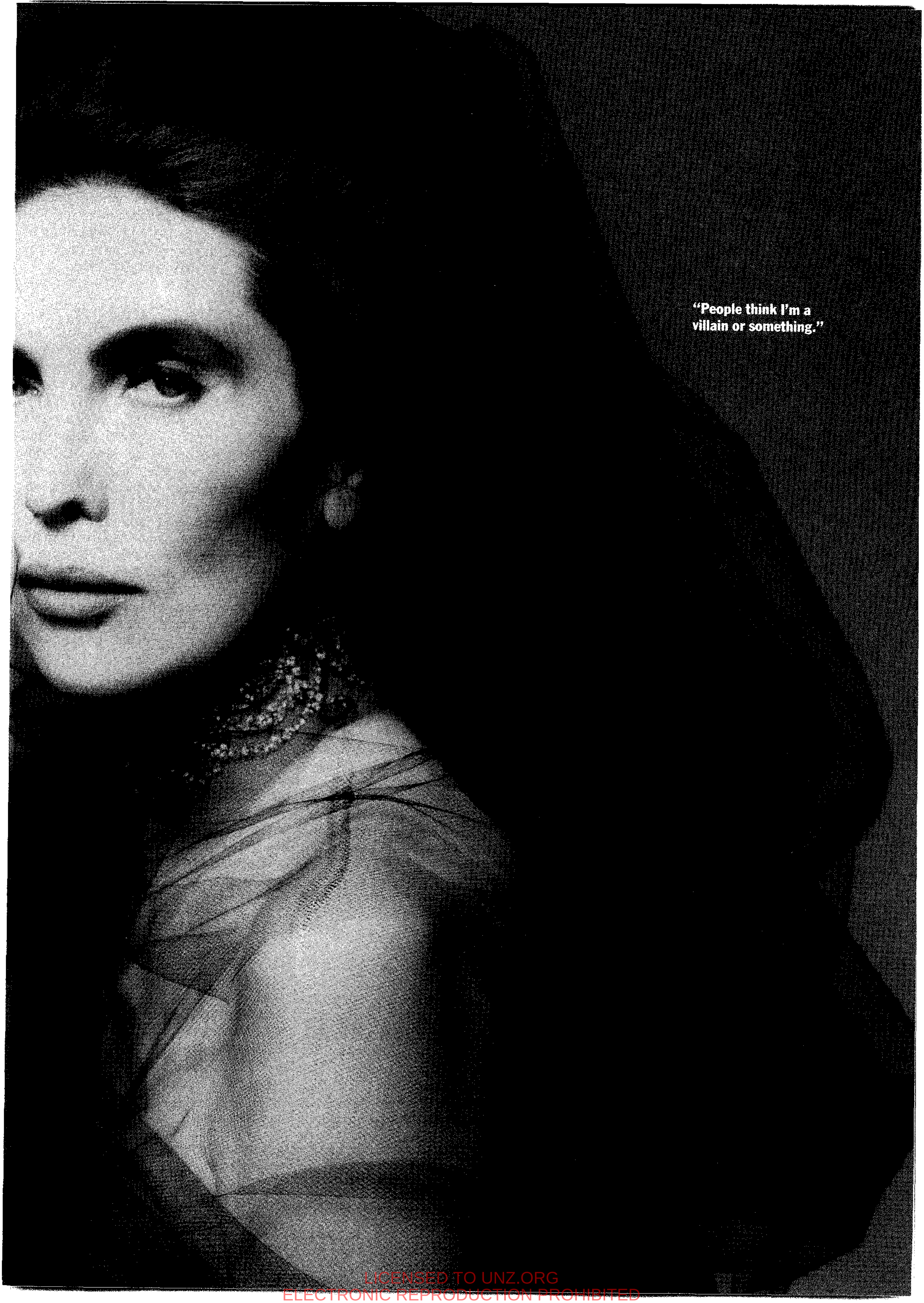
We start with biography. Biography is usually easy. With monosyllables and nods, Hearst confirms sketchy details. But quickly, she becomes impatient. “I’ve got to explain to you something,” she says

By Michael Gross

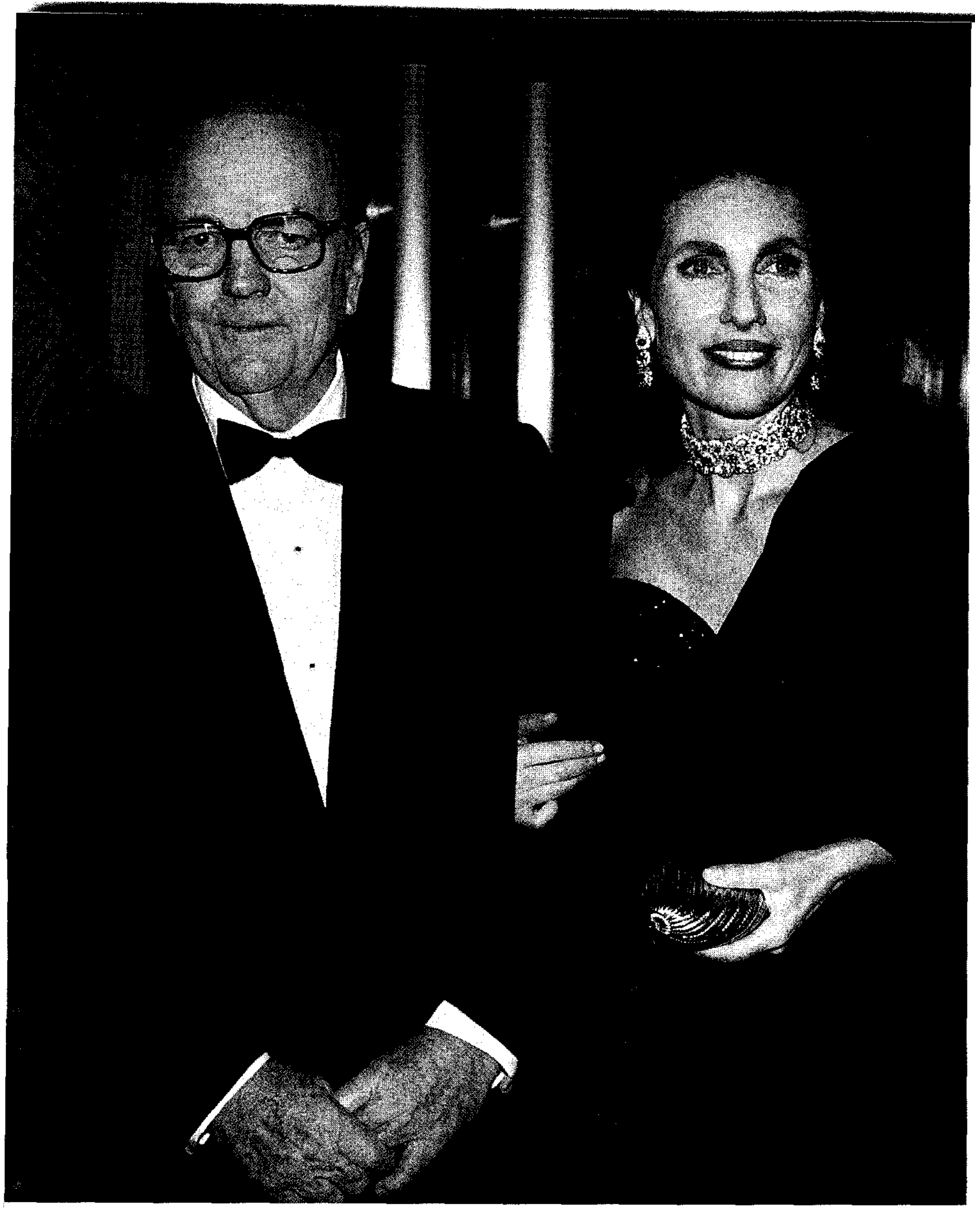


Hair: Richard Dalton.

PHOTOGRAPH BY SKREBNE



“People think I’m a villain or something.”



With husband Randolph at a party last year.

forcefully. "I am very discreet because, you see, the fact that there are some aristocratic veins in my family, I don't want it mentioned, because in America, these things blow up like nothing. I understand you want some background on me, but it's irrelevant to the article."

Mystery has surrounded her ever since she was a teenager stridi

I just want to understand who she is, I reply. After all, since marrying Hearst, she's made a big impact on New York: turning heads as the chairwoman of a Colbert Foundation benefit and co-chairwoman of several Literacy Volunteers readings and hoedowns. Giggling with Gloria von Thurn und Taxis at Christian Lacroix's American couture debut at the Winter Garden. Giving frequent lunches, cocktail parties, and dinners. Donating money to charities, both personally (like the $50,000 check she recently gave to the 1991 Fête de Famille, benefiting the AIDS Care Center at New York Hospital) and through the Hearst Foundation, which her husband heads. Persuading Hearst Magazines to sponsor Seventh Avenue's annual fashion awards. And lighting a fire under the company's glossy monthlies: *Harper's Bazaar, Connoisseur, Town & Country,* and *House Beautiful.*

In the process, Hearst has inspired feelings ranging from mild interest to seething envy, and she's emerged as the most unknown of the city's known, a woman of mystery, her background sketched in with wild speculation and gossip. "People tend to clam up—or hang up the phone—when her name is mentioned," said a 1990 profile in *W.* But in fact, people talk about her all the time. One person, whom Hearst calls a friend, describes her—with some affection—as "an adventuress." Hearst acknowledges her reputation. "People think I'm a villain or something," she'll say. But that may be because she has prospered where others have faltered.

Although she's told bits of her story in the past, she decides—at first—against fleshing it out. "It's not very hard to track down," she insists. "You're trying to make more out of it than there is." The sun streams over her shoulders, into my eyes. I try to see the color of hers, but I can't. "Mr. Hearst is going to pick me up very soon," she says, "so go to the things that you're really interested in." We continue, but within minutes, her husband arrives, dressed in a dark business suit. She moves to sit on a low red velvet railing in front of an imposing fireplace. He takes over both her chair and the interview.

RANDOLPH HEARST, 75, WANTS to talk about the Hearst Corporation, which he owns with his one living brother and the offspring of the other three, who have died. Specifically, he wants to talk about his wife's role there. It's been said that she's seeking to dethrone Anthony Mazzola, the longtime editor of *Harper's Bazaar,* even going so far as inviting potential replacements to her home for tea and then introducing them to Hearst executives. (Indeed, the latest reports from the fashion front have Hearst executives whispering that a new *Bazaar* editor may be announced at any moment.) In the process, this secretive woman has apparently been trying to alter the inbred and equally secretive personality of her new family's company and bring it to par with the Condé Nast publishing empire.

I ask if it's not true that the company's founder, William Randolph Hearst, wrote his will so that his sons would never control his companies. "I'm not going to talk about a lot of things about the company," Randolph Hearst says. "I'm telling you this. That's as far as I'll go, and that's it. I don't care what anybody says. I'm not going to discuss it. We're represented on the board by the family trustees. It's true that none of the Hearsts is a chief executive officer or the COO or what have you. But we all have an interest, and we sit down and discuss everything."

And make no mistake—"we" includes Veronica Hearst. When she has an idea, her husband says proudly, she takes it to CEO Frank Bennack and his magazine-division president, D. Claeys Bahrenburg. "If they like it, they do it, and if they don't, they don't. They run this company, and they run it well."

"I think Mr. Hearst's family was happy to see that he was here," Veronica says, "because there were certain things that maybe——"

"That's true, but that's not important," her husband interrupts.

"Maybe had to be revised," Veronica

Photograph by Robin Platzer/Twin Images.

olls on. "We're in a new era; things have o change. There was a moment when we ad to change certain things—but it was one by Claeys, and he was appointed by Ir. Bennack."

"Basically, Mrs. Hearst is very intelliient—I better say that," her husband imbles. We all laugh. "She's thinking all ie time. And she's a mover."

THAT SHE IS. VERONICA DEGruyter de Beracasa de Uribe Hearst (to use all her many names) rose to social prominence in New York after her July 1987 marriage to her third husband (she is his third wife). nd now, as she establishes herself as the earst most interested in the family magzines, Veronica strikes many as being in ie right place at the right time with the ght message. But who is she?

Mystery has surrounded her ever since ie was a teenager striding through the obby of the Palace Hotel in Gstaad, Switerland, wrapped in sable and hung with wels. The intrigue has been enhanced by eronica herself, who seems torn between anting to trumpet her dramatic story nd muffle it. She is a flesh-and-blood Juith Krantz heroine. Her life is a ripsnortig yarn.

Her admirers are as well placed and as ociferous as her detractors. "I think she's rrific and I don't give a f--- and she's not regular customer of the restaurant," ays Mortimer's owner (and Fête de Faille founder) Glenn Bernbaum.

"It's not easy to get a fix on her," says harity organizer George Trescher. "But hat comes through is that she's serious, itense, intelligent, and committed."

"I really admire her," agrees Literacy olunteers executive Parker Ladd. "She orks hard, she comes to all the meetings, ie sits through them to the end and never ikes the prerogatives of her place."

"She has her faults, as we all have them," ays another friend, Patty Cisneros, of Caraas and New York. "But she also has a oodness that not everyone perceives. I now she's controversial, but she's also ery religious, and I've known her to be ood and kind to a lot of people. Maybe iere was a certain motivation originally, ut she's certainly done more good than the eople who criticize her do."

ough the lobby of the Palace Hotel in Gstaad, wrapped in sable.

Most of the criticism relates to the imressive collection of men in her life. earst's first husband—her teenage ve—was a banker, industrialist, and ivestor from Venezuela named Alfredo eracasa, scion of a self-made Jewish imily known from Switzerland to the outh of France. Veronica and Beracasa ad two children. Though he still greatly dmires her, he says, he gave her up when she clashed with his mother.

Veronica's second husband was Andrés Uribe, one of the richest men in Colombia, an influential businessman who was also known as his nation's "cement king." After they had been together several years, Veronica married him 50 days before he died of brain cancer in 1983, then fought his children by his first wife for control of his estate. She finally dropped her claim in 1985 in exchange for Uribe's grand country house in Westchester. Hearst says that's all she ever wanted. Uribe's children won't discuss her except to allow that their father loved her.

That doesn't appease Gloria Zea, director of Bogotá's Museum of Modern Art and Uribe's second wife. She says that although she was separated from Uribe, their marriage was never terminated. Fuming over the phone from Colombia, she describes Uribe's union with the future Mrs. Hearst as "totally fraudulent" and "very despicable."

THE HISTORY OF RANDOLPH Hearst's family is a classic American saga. George Hearst left his family's Missouri farm for California during the gold rush of 1849 and became a mining magnate, the proprietor of the San Francisco *Examiner,* and a United States senator before his death, in 1891. His son, William Randolph, inherited both the paper and his father's big land holdings and built them into a sprawling publishing-and-property empire. Hearst's newspapers (which also included the New York *Journal-American* and major papers in Boston and Chicago) epitomized bare-knuckle yellow journalism.

Everything W. R. Hearst did was larger than life. He used his newspapers to help foment the Spanish-American War, had a long extramarital liaison with actress Marion Davies, and built San Simeon, his grotesque castle, on the hundreds of thousands of acres he'd amassed in Northern California. Though the castle was given to the state of California after Hearst's death, in 1951—and the family's 50 miles of Pacific coastline reduced to a mere 15—it is still surrounded by an 80,000-acre working cattle ranch owned by the Hearst Corporation and is frequently visited by W.R.'s descendants.

At Hearst's death, voting control of the corporation, which was then worth $235-million, was handed over to thirteen trustees—his five sons and eight Hearst executives. Apparently because his sons had an eye for the ladies (the five have married seventeen times), Hearst had set up what is known as a "spendthrift clause" in his will, ensuring that control of the stock would bypass all of his living relatives. Though the family gained more power in the corporation in 1974, one of W.R.'s grandchildren says that "odds are it will be 30 or 40 years" before the family controls its inheritance.

The Intriguing
MRS. HEARST

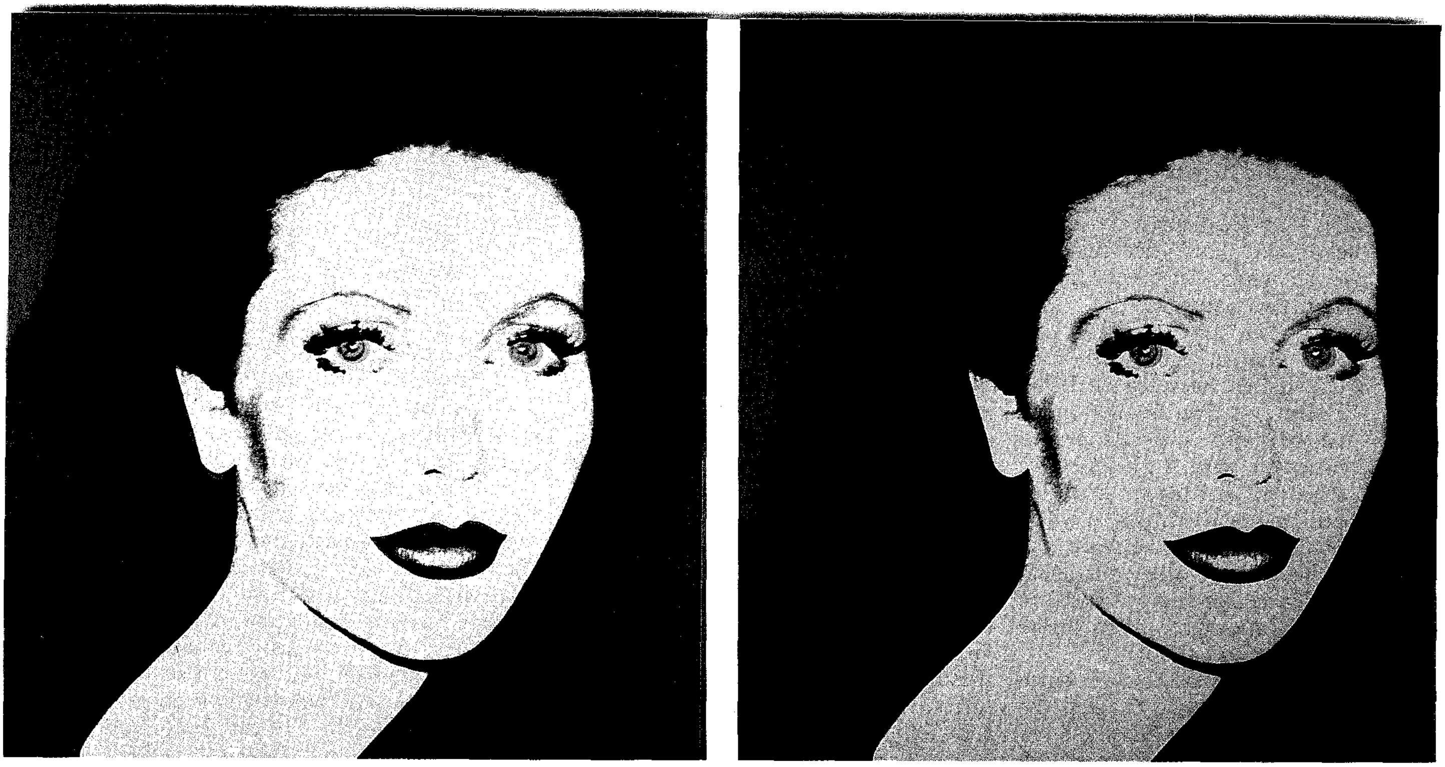
Meanwhile, that fortune has grown considerably. Today, in addition to its land, livestock, and timber, the Hearst Corporation owns seventeen newspapers; fourteen consumer magazines with a combined monthly circulation of 21 million; a company in England that publishes six more magazines in ten languages; the William Morrow, Arbor, and Avon book-publishing houses; the King Features Syndicate; a data-bank information service; and television and radio stations and cable-television holdings. In all, according to William Randolph Hearst Jr.'s just-published memoir, *The Hearsts: Father and Son,* 12,000 Hearst employees currently toil in 135 different businesses. W.R. Jr., 83, the editor-in-chief of Hearst's newspapers, and his brother Randolph, better known as Randy, chairman of the corporation's board, sit atop a conglomerate that *Fortune* recently estimated to be worth $4.5 billion.

Certainly that money played a part in the 1974 kidnapping of Randy's daughter Patricia by the Symbionese Liberation Army. After she reappeared as Tania, a bank-robbing radical, Patty Hearst—who said she'd been brainwashed by her radical captors—spent almost two years in a federal prison.

Randy Hearst left Patty's mother, Catherine, in 1979, after 40 years of marriage. Their daughter's ordeal was said to have led to the split. In 1982, two weeks after his divorce was finalized (at a reported price of $200,000 a year), Hearst married again. His bride, Maria Scruggs, had been a neighbor of the Hearsts' in San Francisco. Hearst filed for his second divorce in 1985. The next year, the couple agreed to a $6-million-plus settlement, payable over ten years. That didn't stop him from marrying again, just a few months after he met Veronica Uribe.

She was the biggest thing to hit Hearstdom since Patty's kidnapper Donald "Field Marshal Cinque" DeFreeze. "We'd heard rumors and been distressed," a family member admits.

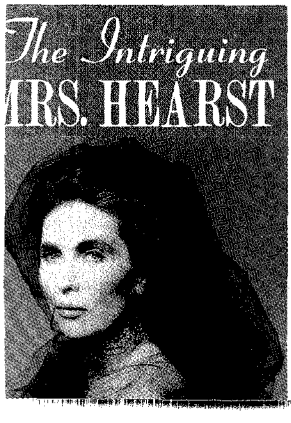
By her own account and ones given by her relatives, life has always been tempestuous for Veronica Hearst. She has said that she was born in 1947 in Monte Carlo. On a marriage-license application she



Veronica married Andrés Uribe, her second husband, 50 days bef

filled out in 1982, she said she was born in Paris in 1949. To confuse matters further, her first husband says she is his age—47—which would mean she was born in 1944. “Remember Oscar Wilde’s dictum,” says her friend Diego del Vayo, a man-about-town stockbroker. “No woman should ever be quite accurate about her age. It looks so calculating.”

On that same 1982 form, Hearst gave her mother’s maiden name as Princesse Fatmeh Khanoum. But that is an honorific title she received after her first marriage, to a Persian court official, at a time when titles were tossed around freely. Her real name is Tatiana de Katchaloff. According to an aging document Veronica Hearst eventually shows me from the Union de la Noblesse Russe, which authenticates Russian nobility, her mother’s blood is certified blue. She was born around the turn of the century, the child of Russian/Swedish parents who, along with the rest of their “very old family . . . were all assassinated during the revolution,” her daughter says.



Tatiana de Katchaloff fled her native St. Petersburg “when she was very young” to go to London, where her family had some money. Her mother went through “a lot of suffering,” Hearst continues. “To see your father’s, your brother’s hands cut off, your father’s, your uncle’s head chopped off in the wine cellar of your . . . and so forth and so on.”

In London, her mother met a man called Ala al-Saltaneh. According to experts on Iran, the Alas were an Azerbaijani family who were not royal but were granted honorary titles for government service and tribal leadership. This Ala was better known as Mirza Mehdi Khan when de Katchaloff married him. Mehdi Khan had succeeded his father as Persia’s minister in its London legation in 1907.

His nephew, Dr. Fereydoun Ala, today runs a blood-transfusion center in Birmingham, England. “Tatiana became a Muslim,” Dr. Ala recalls, “and was named Fatmeh, which I gather she didn’t care for. The marriage didn’t last long. She didn’t make a great impact.”

After being widowed “several times at a very young age,” Hearst says, her mother eventually ended up in Belgium, where she studied philosophy at the university in Leuven, near Brussels. There she met her next husband, Wilhelmus DeGruyter.

THE DEGRUYTERS, A WEALTHY Dutch clan, built a chain of grocery stores on the foundation of a Javanese tea-and-coffee plantation. Wilhelmus had no interest in the business and lived in a cloister for years. He incurred his devout family’s wrath when he left the cloister—coincidentally claiming his share of the DeGruyter fortune, which had been left in the business until then. “Money,” Hearst says, “*is* the root of all evil.”

Today, two of DeGruyter’s nephews, contacted in Europe, say their uncle was excommunicated and cut off by the family. Hearst says that her father’s family sought to declare him insane before the pope himself approved his decision to leave the cloister.

DeGruyter’s nephews don’t stop at excommunication. They also suspect that their uncle wasn’t Veronica’s father. L.P.J.M. DeGruyter, a retail executive in Berlin, thinks his uncle might have adopted her. An older brother, L.G.M. DeGruyter, a Dutch executive, thinks Veronica’s real father was a lawyer in France.

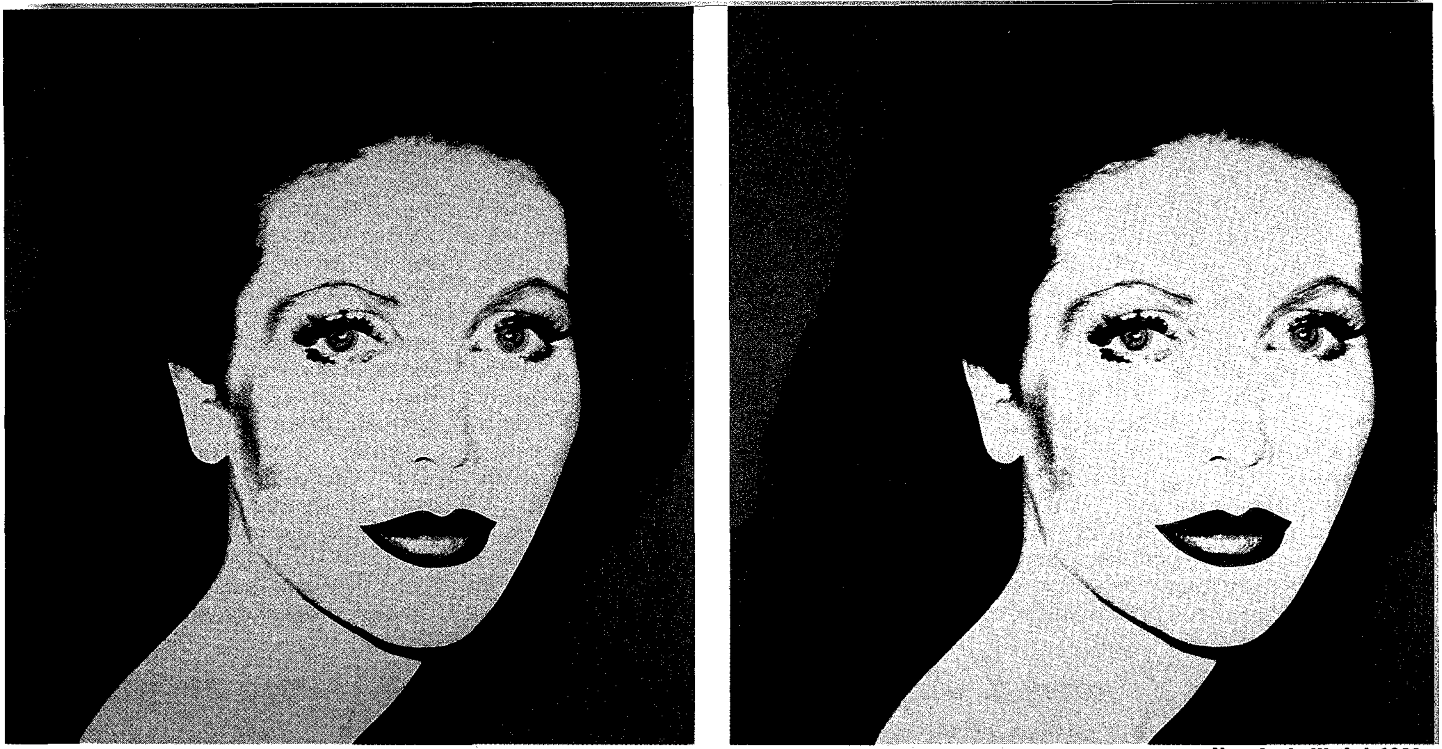
Alfredo Beracasa, Veronica’s first husband, confirms this. “I was one of the few that she never hid that [doubt] from,” he says. “I’ve always known it.” Then he adds, a little cryptically, “Perhaps the guy who is her father saved her mother’s life at the end of World War II.”

Until she was thirteen, Hearst was sure DeGruyter was her father. Even then, all she heard to the contrary were rumors. When she asked, she was told DeGruyter had always forcefully claimed her as his own and that her right to his name was unquestioned. Backing that up is a Dutch document dated 1969 headed, “Extract From the Register of Births.” It says she was born at Boulogne Billancourt, a hospital outside Paris, and lists DeGruyter as her father. Coyly, she holds her thumb over her birth date when she eventually shows it to me.

So what does *she* think? *Was* DeGruyter her father? “I don’t know,” she says slowly. “He was very tall, but neither he nor my mother has green eyes.” Later, she adds, “I have no doubt he was my father.”

Regardless, the DeGruyters were a fam-

Painting by Andy Warhol, photograph by Andrew Cempa.



Veronica by Warhol, 1980.

ily, living in Monte Carlo until Veronica was seven, when they moved to Switzerland. DeGruyter tutored his daughter, who never attended school until after he died, when she was in her mid-teens. Financed by a trust and his estate, which he left to Veronica, mother and daughter moved briefly to Holland and then back to Geneva.

In DeGruyter's honor, perhaps, Hearst has retained her Dutch citizenship (and is a practicing Seventh Day Adventist). But her first husband, Beracasa, thinks that the unresolved questions about her birth are at the core of Veronica's enigma.

died. “He insisted I marry him,” she says. “It was his dream.”

“That has always made her shy,” he says. “She hides her fragility behind this great wall of fire. But isn't mystery a beautiful thing for a woman to have?”

“SHE MUST HAVE BEEN FIFTEEN years old,” says someone who first saw Veronica in her mother's furs and jewels in the lobby of Gstaad's Palace Hotel. “But she was spectacular already. We all looked like midgets next to her. We were all in awe and baffled.” No one knew who she and her mother were or where they came from or how their bills were paid.

They did seem to be two women with a mission—namely, marrying Veronica off. “Her mother had gone through a hell of a lot,” says Beracasa, who thinks that as a result she was determined that her daughter marry well. Beracasa met Veronica in 1963, when he was a student in Lausanne, where she was vacationing with her mother and a DeGruyter cousin.

Beracasa married her three years later, but not without a fight. “The mother didn't want me,” he says. “She would have preferred a Thurn und Taxis or a Furstenberg. Except we were quite in love.” Beracasa assumed they had money. “*We* did,” he says. “I wasn't in the business of judging. I was very attracted to her.”

After a wedding in the Hague, which was attended by one of Wilhelmus DeGruyter's sisters, the Beracasas moved to Caracas. After a spell in Estoril, Portugal, Veronica's mother joined them. They lived in Beracasa's father's house, while his father kept an apartment; his mother lived in France. For ten years, Beracasa says, they were “young, beautiful, rich, intelligent, with perfect kids, but you're also stupid, because you don't know life. But you know exactly what you want, so you dedicate your life to social razzmatazz instead of your family.”

Veronica made a splash among the Caraqueños. “She was a great addition,” says Patty Cisneros. “She dared to be different. She brought a certain flair to Caracas. And Alfredo is perhaps the most beloved Venezuelan in the world. Say his name and people smile. He's a big teddy bear.”

In 1974, a spread on Caracas beauties in Hearst's *Town & Country* captured the Beracasas' life. After citing her “proper credentials,” the copy told how they “live in a Gio Ponti masterpiece in Los Chorros with a staff of fifteen including a social secretary. They have an apartment in Paris, a chalet in Gstaad and a collection of Chinese porcelains to rival anyone's anywhere. But her role is woman!” Hearst was quoted as saying she spent all her time filling her family's life with beauty.

Things got ugly, however, when Beracasa's mother came back to Caracas. “You cannot have two hens in the same coop,” Beracasa says. “I had to choose between my family and Veronica.”

“I was the newcomer,” Veronica says, “and I was a little too successful in Caracas.”

So it was that in 1977, the Beracasas came to New York and Alfredo paid cash to buy Veronica a fifteen-room co-op apartment with seven windows on Fifth Avenue. Veronica's mother lived with her and “walked the dogs wearing an Hermès babushka and a mink,” according to a neighbor. Beracasa returned to Caracas. “I gave her money, enough to live correctly,” he says. Several years later, they were divorced. Though he has also remarried, they seem quite close.

For the next few years, Veronica Beracasa was a spoke in the international social wheel. “We were always at the same parties in Acapulco,” says an aging jet-setter. “But you couldn't talk to her. She was always looking for rich men.” True or not, she found one in 1979, when she met Andrés Uribe at a dinner party in New York given by the son of the president of Colombia. Uribe was “very rich, very ancient,” says the neighbor. “He fell madly in love with her.”

Uribe had moved to New York after separating from his second wife, Gloria Zea, earlier the same year. “There isn't really much to tell,” says Uribe's son, Andrés, who now runs the family company, Cementos Diamante. “He met Veronica. They were together a couple of years. At the end, he was really sick. She was

very helpful to him. He was very happy with her. I had a great deal of respect for my father. It was his business. I never tried to interfere."

Documents on file in New York's Surrogate Court indicate that that isn't entirely true. Uribe wrote a will in June 1979—before he met Veronica—that left his estate to his two children. Then, in the summer of 1982, after suffering from double vision, Uribe learned that he had brain cancer. By November, he was using a wheelchair. A month later, his condition was deteriorating rapidly. Veronica says that once he knew he was ill, Uribe insisted they marry. She says he told her that his previous marriage was "phony," and he had his lawyer arrange for the license that fall. By the time she picked it up on December 13, he was so ill that he couldn't accompany her.

"*Randy's flowered under her management,*" *says one social typ*

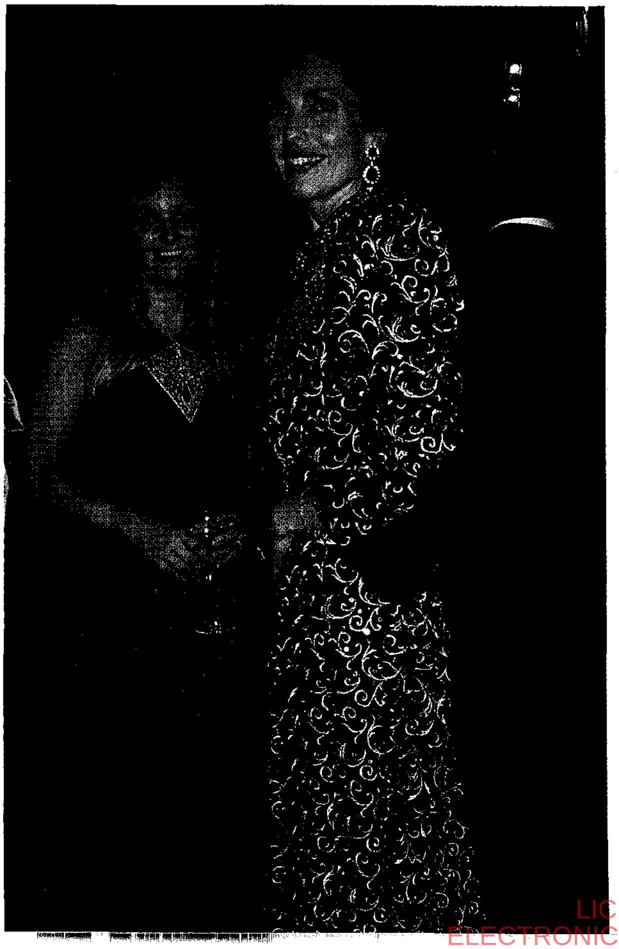
Doctors who would later give affidavits on behalf of Uribe's children all described a desperate scene. Late in December, according to Dr. Alberto Salgar, the ex-husband of Uribe's daughter, Maria, Veronica asked him how long Uribe had left to live. By the first week in January, he was disoriented and suffering from what another of his doctors described as "deep hallucinations." On January 9, there was a scare when Uribe's temperature soared. A third doctor described his condition as "possibly pre-terminal." He was being treated with Ritalin, Inderal, and Decadron, three potent drugs that one of his doctors said impaired his ability to perceive reality.

The next morning, Veronica called Pastor Herbert Roehn of the German Seventh Day Adventist Church, on East 87th Street, and a few hours later, in the presence of two witnesses, the couple were married. Concerned, Roehn spoke to Uribe and, according to court documents, came away convinced that the groom knew what he was doing. That afternoon, when one of the doctors visited again, Uribe was awake but weak and didn't know what year or month it was. When Uribe's grandchildren came to visit later that afternoon, Dr. Salgar says, he was irrational and disoriented and didn't mention that he'd gotten married. Nor did Uribe mention it to other doctors who checked on him over the next two days.

His children were furious. "I was two blocks away, and they never called me," Maria Uribe says today.

Then, on January 25, Veronica went to Paris, where Uribe's apartment had been burglarized, she says. On her return, she discovered that her husband had vanished. In her Surrogate Court affidavit, she charged that Uribe's children "forcibly took him from our home . . . changed the locks . . . had him sedated" and transported him to Bogotá, where they held him incommunicado until he died, on March 1, 1983. She admits she never went to Bogotá to see him. Three days after his death, Roy Cohn's law firm filed documents on her behalf seeking control of Uribe's estate.

With stepdaughter Patty Hearst Shaw.



A few days later, his children joined what would become a bitter two-year battle over Uribe's property and the validity of his marriage to Veronica. The children charged that the January wedding was improper because Uribe was delirious, and illegal because he was still married to Gloria Zea. They added that the transfer of their father to Bogotá was accomplished under medical supervision. Veronica countered that they had undervalued her husband's estate and sought to hide assets. Her lawyers also challenged the validity of Uribe's marriage to Zea, which had taken place in Chihuahua, Mexico, in 1963.

Legal fusillades were exchanged until January 1985, when a conference with Surrogate Renee Roth led to what the Uribes' lawyer described as a "negotiated settlement." The court files end with a document waiving Veronica's claim on Uribe's estate but not her claim that she was his lawful wife. Today, Maria Uribe laughs when asked about her feelings toward her purported stepmother. "I will not say anything, and don't quote me saying even that," she warns. "She made my father very happy. I can't take that away from her."

Veronica is equally measured. She describes the conflict as "a debate" that she won. "He insisted I marry him," she says. "It was his dream." All she wanted was the house Uribe had given her years before, she continues, and she got it. The rest was about lawyers—not her.

But Hearst's reputation as a fortune-hunter was taking on a life of its own. In 1984, the New York *Post* reported that she'd been seen "necking" with 82-year-old William Paley at a party at the Acapulco house of Enrico and Sandra di Portanova. "He was interested," Hearst says now. "I was not." She's also been linked with Michele Sindona. She'd met the Vatican's banker when she and Beracasa had an apartment at the Pierre, where Sindona lived (he was jailed and died in 1986). "I had nothing to do with him," she scoffs. "He tried to call me once in a while, but there was no interest. Zero."

IT HAS BEEN SEVERAL WEEKS SINCE my visit to Veronica Hearst's apartment. Resigned to the fact that much will remain unexplained, I have already written my story when Diego Del Vayo, a mutual friend of ours, calls to say that Hearst finally wants to have me over for that long-promised tea.

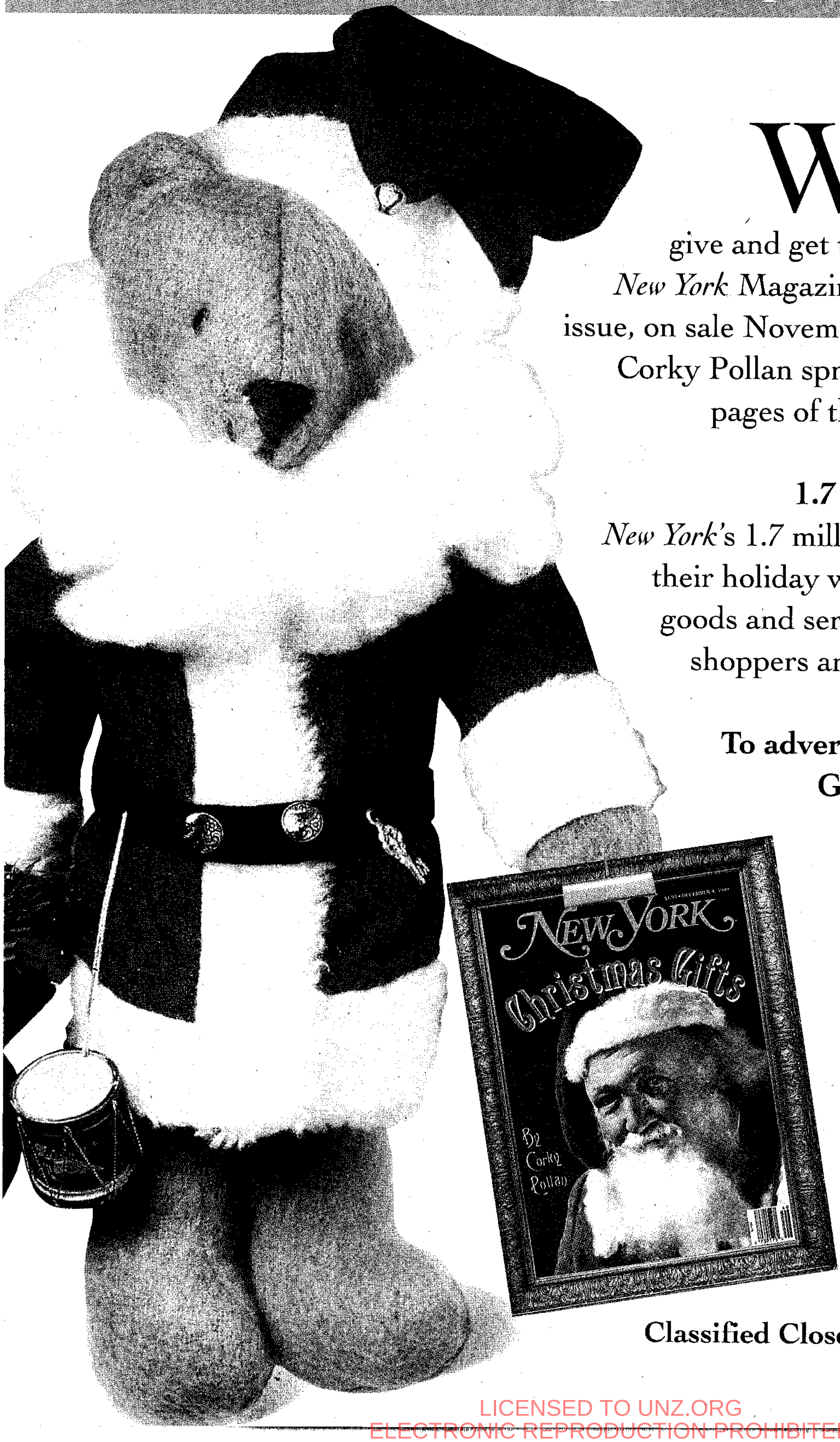
This time, she wears a pin-striped navy pantsuit, a black top, and a fabulous pin—a glass-encased butterfly with a body made of diamonds. Del Vayo takes the chair, and she again perches on the red velvet rail before the fireplace. On her lap is a stack of old magazines, family photographs, and yellowing clippings and documents. She asks that I not tape our conversation. She shows me sepia photos of her mother and Mehdi Khan. Then, point by point, we run through her story, unraveling some mysteries, accepting that others cannot be solved. A captivating smile comes to her face as we pass each hurdle, and it is easier to see how so many important men have fallen for her.

She says she met Randolph Hearst when they were both helping a mutual friend buy a New York townhouse. He

Photograph by Mary Hilliard.

CHRISTMAS GIFTS

SPECIAL ISSUE



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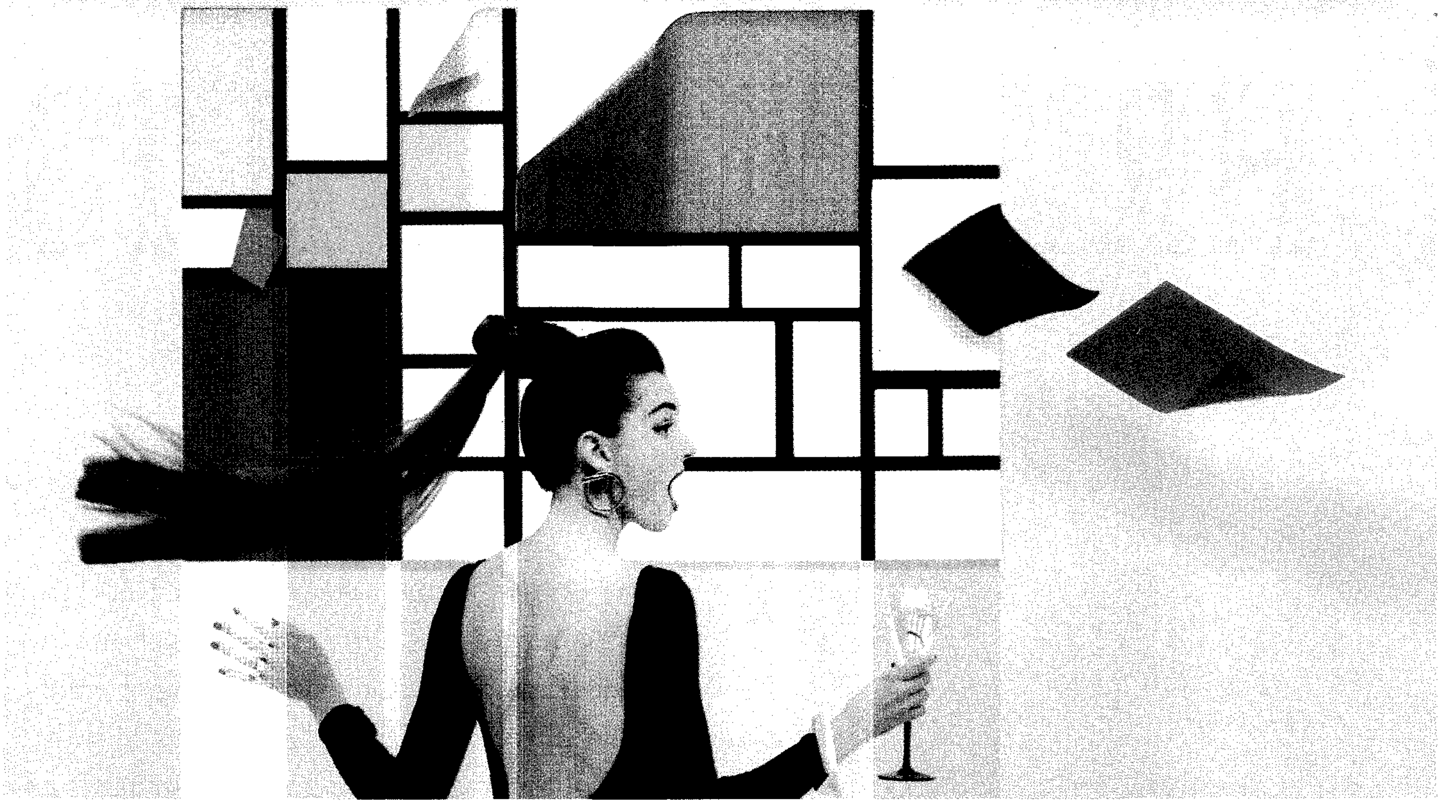


NOTHING ATTRACTS LIKE THE IM

CORIANDER SEEDS FROM MOROCCO ANGELICA ROOT FROM SAXONY JUNIPER BERRIES FROM ITALY CASSIA BARK FROM INDO

asked her to dinner three days later. The Hearsts "had no presence in New York before Veronica," one social type says. "If people find her aggressive, it's because she's pushing Randy into the forefront. It's all for him. And he's flowered under her management. It's been a very successful union. He's much more important now than he was five years ago. Dumb she's not. Nobody else at Hearst wants to be a public figure. She and Randy are perfectly willing to play the part."

Though she had had some contact with New York's *haute monde* before her third marriage, the July 1987 ceremony landed her smack in the center of high society. With her Mongiardino-decorated apartment, her charity chairmanships, and the alliances they helped her forge (including close relationships with several socially useful PR women), she'd made quite a mark by the time her unofficial involvement in *Harper's Bazaar* was revealed in a burst of publicity.

In January 1990, several gossip columnists learned that Hearst had been having tea with prospective editors of *Harper's Bazaar*. Hearst called one columnist from Paris, where she was attending couture shows, and confirmed these meetings. She told the columnist that her interest was confined to Hearst's upscale magazines and that her husband was kept abreast of her actions. Asked about *Harper's Bazaar* editor Anthony Mazzola in particular, she said, "You don't kick people out because of age, but some of our editors *are* a little older. He has been there for twenty years." In a later phone call, she asked that her remarks stay off the record. The next day, a version of the same story broke in William Norwich's *Daily News* column, in effect killing the first columnist's story.

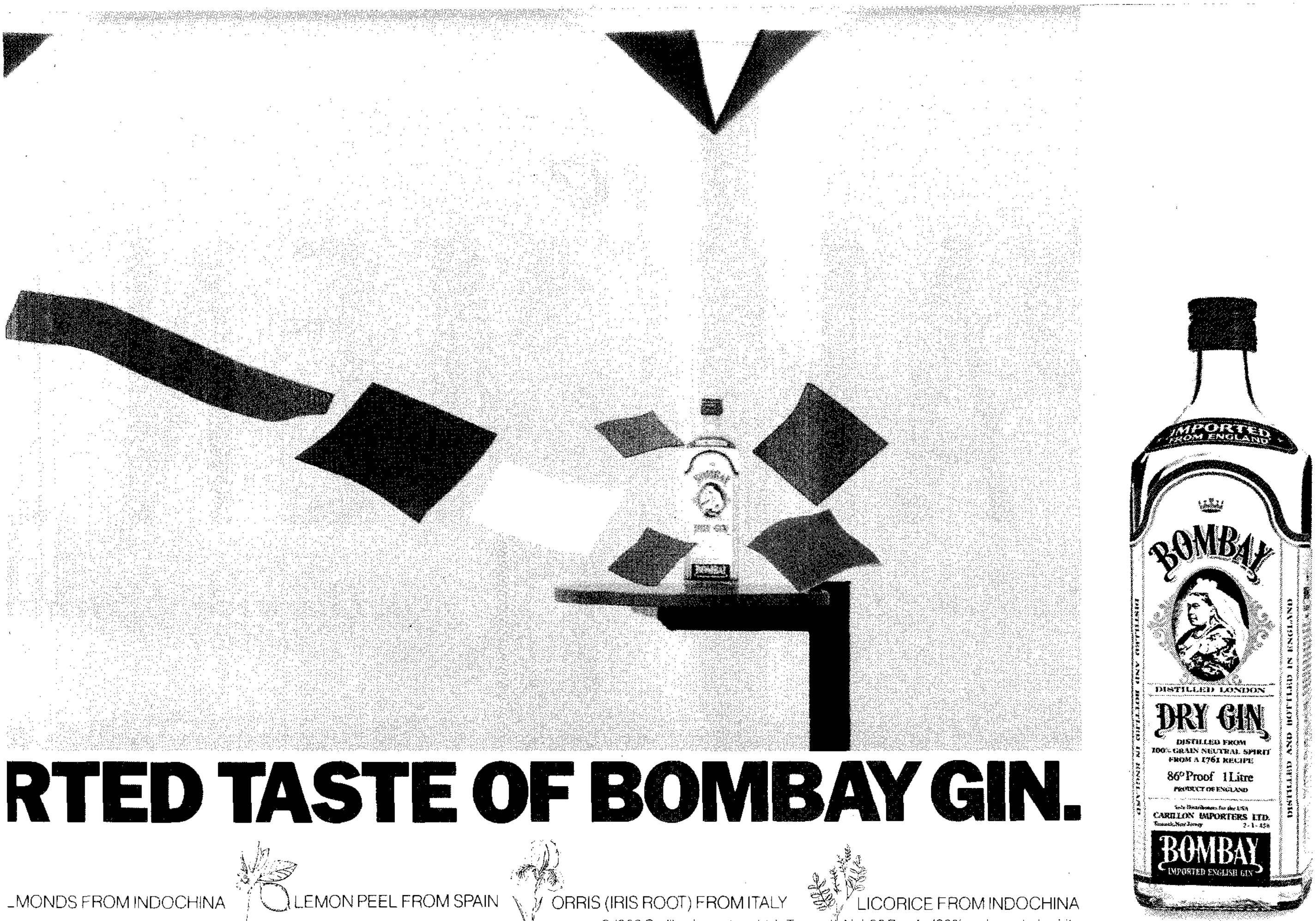
That July, Hearst was back at the Paris couture, and if the publicity had chastened her, it didn't stop her from seeking out more candidates for the editorship of *Bazaar.* "She came to me and was very well informed," one of them says. "She was aware of magazine politics." At least one of her finds met with Hearst Magazines' Claeys Bahrenburg a few months after the Paris shows. But nothing happened.

In the fashion crowd, *Bazaar* is roundly criticized for lacking a point of view and for its overreliance on celebrity-driven stories with titles like "Forty and Fabulous." Many fashion journalists—including this one—have often discussed what they would do to fix the once-great magazine.

This summer, following a flurry of new rumors, Liz Smith (who was a co-chairwoman of two Literacy Volunteers benefits with Hearst) ran an item crediting Hearst and Bahrenburg with recent top-level changes at the company

At a literacy benefit with (from left) Parker Ladd, Barbara Bush, Arnold Scaasi.

Photographs by Mary Hilliard (2).



RTED TASTE OF BOMBAY GIN.

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and predicting more to come. When that item was followed by an evisceration of Mazzola and his wife, Michele's, regime in September's *Avenue* magazine, morale at *Bazaar*—already low—plummeted even further.

"This has been going on for two years," Mazzola told me in a brief phone call after the *Avenue* story was published. "I'm still here."

The Hearst Corporation and its top officials did not reply to repeated requests for a comment. "If she had the power, *Bazaar* would have a new editor," says a candidate Veronica met with. "But [Hearst's executives] don't know what they want, where they are, or where they want to go."

Perhaps. The changes at *Connoisseur* and *House Beautiful* hint otherwise. The latter, under recently appointed editor Louis Gropp, has a new vitality, and Gael Love has remade *Connoisseur* as a *Vanity Fair*–like mélange of celebrities and seriousness. Even *Harper's Bazaar* has done better, as recent photography awards prove.

"Hearst is very set in its ways," says a longtime *Bazaar* employee. "You were there till you died. We all think we could do a lot better without Tony and Michele. A lot of Veronica's criticisms of the Mazzolas are well founded, but she's handled it atrociously. What are they trying to do? Embarrass him into quitting?"

Still, other employees look at Veronica as the solution to, not the source of, the problem. "She's been a very positive force on this company," an editor at *Town & Country* says flatly.

What will happen next? One person close to *Bazaar* guesses that, if they can't find a new editor, Hearst executives might wait for Rupert Murdoch to tire of losing $1 million or so a month on his fashion magazine, *Mirabella*. When that happens, according to this scenario, they would buy it, merge it with *Bazaar*, and let *Mirabella*'s staff run the hybrid. With a combined circulation in excess of 1 million, this new *Bazaarabella* would pack quite a punch.

But regardless of what happens at Hearst Magazines, Veronica Hearst's friends and detractors alike agree that she's on a trajectory to the top of society. "She's giving away money like a drunken sailor," says a longtime observer of the social scene. "That's the answer to the question, Why Veronica Hearst? Randy found somebody who knows what money can buy. In this day and age, if you give lots of money, you can get anyplace."

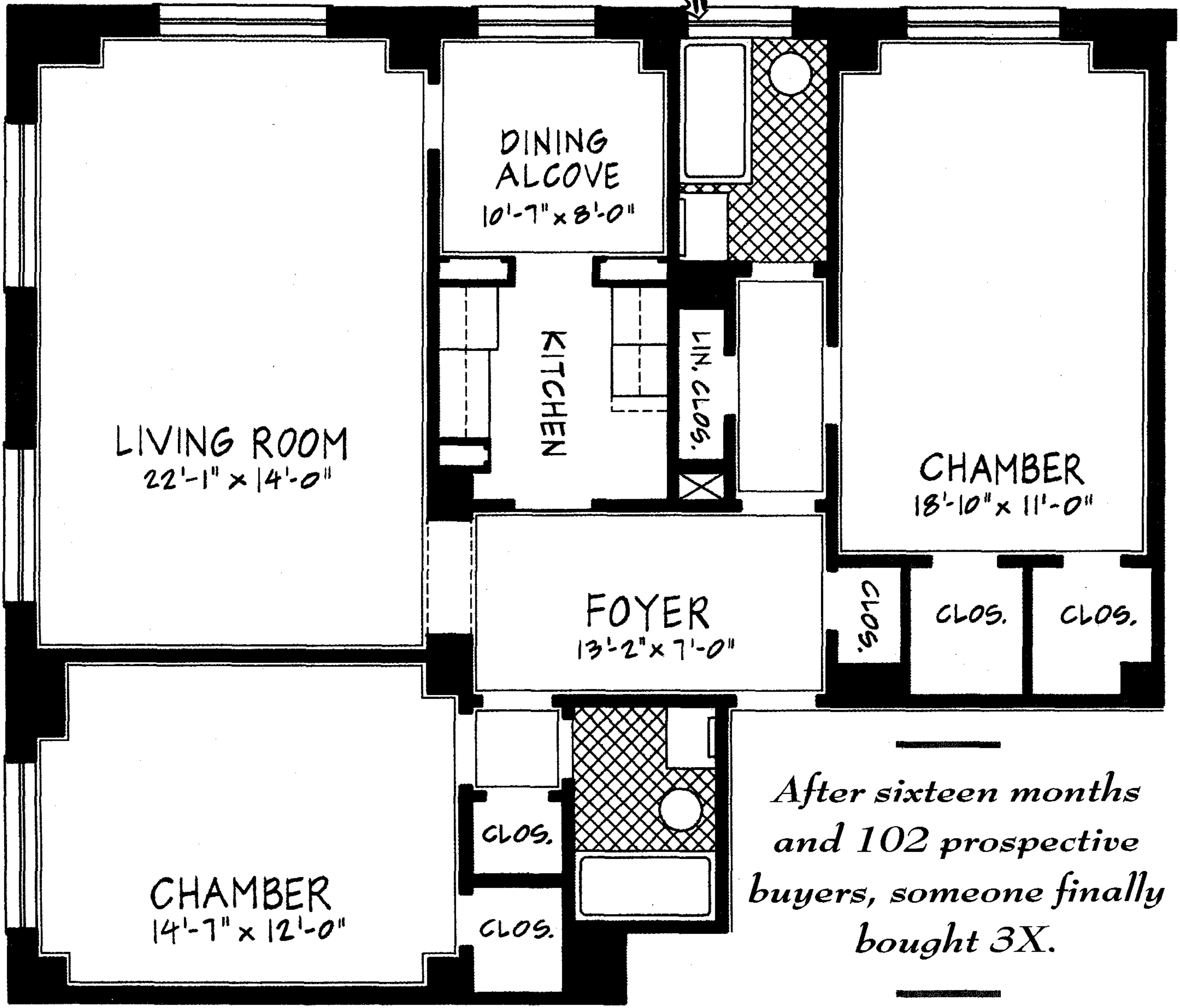
Patty Cisneros takes a more generous view. "In my old age, I've stopped judging people," she says. "I look at how they contribute to the happiness of others and the good of society. Veronica is now in a position to do a lot of good. I think she will." ■

At a party with Milton Petrie and Anna Moffo.

the APARTMENT

A Hard Sell in Hard Times

By Bernice Kanne


DINING ALCOVE
10'-7" x 8'-0"
KITCHEN
LIN. CLOS.
LIVING ROOM
22'-1" x 14'-0"
CHAMBER
18'-10" x 11'-0"
FOYER
13'-2" x 7'-0"
CLOS.
CLOS.
CLOS.
CLOS.
CLOS.
CHAMBER
14'-7" x 12'-0"

Blueprint by David Koralek.

A floor plan.

After sixteen months and 102 prospective buyers, someone finally bought 3X.

Beekman Place.

THIS IS THE STORY OF A 2 bd/2bth mint cndtn crnr apt on Beekman Place that a recently divorced woman bought in the rising market of 1988 and tried to sell in the falling market of 1990–1991. One hundred and two prospective buyers saw it; only one of them bid. Sixteen months after it was first put up for sale, the apartment finally sold for $480,000—$215,000 less than the original asking price.

In October 1988, Karen Baywood*, 42, was attracted by the tranquillity of Beekman Place, by the forties building with an Art Deco lobby, and by the English-cottage feel of the 1,200-square-foot apartment, which has a view of the East River. Using the proceeds from the sale of the large Colonial in Scarsdale she had shared with her husband and two children, Baywood forked over $550,000 ($25,000 less than the asking price) for this haven, a short walk from her office.

Baywood plunged into renovations. She had the living-room and foyer floors bleached and stained, the kitchen floor stenciled with a buff-and-blue flower frieze, and the bathrooms reglazed white. The wallpaper recently hung by the previous owner was removed and the walls were painted aqua, beige, and soft pink. Following the advice of a decorator, Baywood filled her home with new French Provincial furniture, replaced the carpeting in her bedroom with a beige wall-to-wall, invested in elaborate window treatments and California shutters, and rechromed the plumbing fixtures. She plowed an additional $125,000 into "3X"; all told, including the brokers' 6 percent commission, Baywood would take a loss of $223,800.

In February 1990, just when the last coat of paint had dried, Baywood called her friend Jeannette Clarke, a broker at Ambrose-Mar Elia Company, through whom Baywood had found 3X. (Clarke had been a co-broker for 3X with an agent from William B. May, who had an exclusive on the apartment; it was only the second sale of her fledgling career.) "I'm getting married," Baywood told her excitedly. She planned to move to Washington, D.C., to be with her fiancé, who ran a small business there. Together, Clarke and Baywood set the price of 3X at $695,000, to cover costs and make Baywood a small profit. It was to be an expensive error.

"ON BEEKMAN/RIVER VIEWS" read the ad Clarke placed in *Quest,* a real-estate-oriented giveaway magazine. Beneath was a color photo of a sun-splashed apartment shot with a wide-angle lens to make it look bigger. "This southeast corner apartment on a tree-lined street offers 2 separate bedroom suites with baths. Living room/dining room, new eat-in kitchen. It is completely renovated and in mint condition. Asking $695,000," the ad read. Clarke listed her office and home phone numbers.

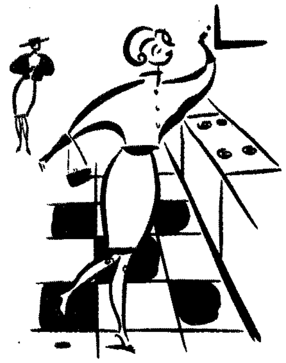
Little did she know that she would spend her entire $7,000 promotion budget running that display ad once more in *Quest,* four times in the "Luxury Homes and Estates" section of *The New York Times Magazine,* once (with little response) in *Avenue,* and once in the *Wall Street Journal* (prompting two calls). The only thing that changed was the price of the apartment. Clarke considered writing to people in the neighborhood to let them know the apartment was available but decided that because "there wasn't a deal here," she'd do better attracting newcomers. "The ad produced lookers," says Clarke. The apartment, however, did not convert them into buyers.

THE FIRST TIME IT RAN, FOUR PEOPLE responded. So did Mary Davis*, a tenant in the building and a broker, who thought Clarke "might have difficulty getting that price in this market," and suggested she lower it. Clarke resisted. "It was early on; we thought we could do better. Karen didn't want to give the apartment away." But most shoppers were looking for giveaways—or at least more space. Yvette

---

**Names and other identifying details have been changed.*

Templer*, a thin, blonde woman of 45 in a pink Chanel suit and an Hermès scarf, pronounced the place "darling" after checking out the wood kitchen cabinets and the blue hand-tiled floor. Her husband, a lawyer, who came to inspect two days later, thought otherwise. "It's a claustrophobic doll's house," he said, "and there's no garage in the building." (One year and four apartment showings later, Clarke sold the couple a 2,800-square-foot apartment in a nearby modern building for $725,000.)



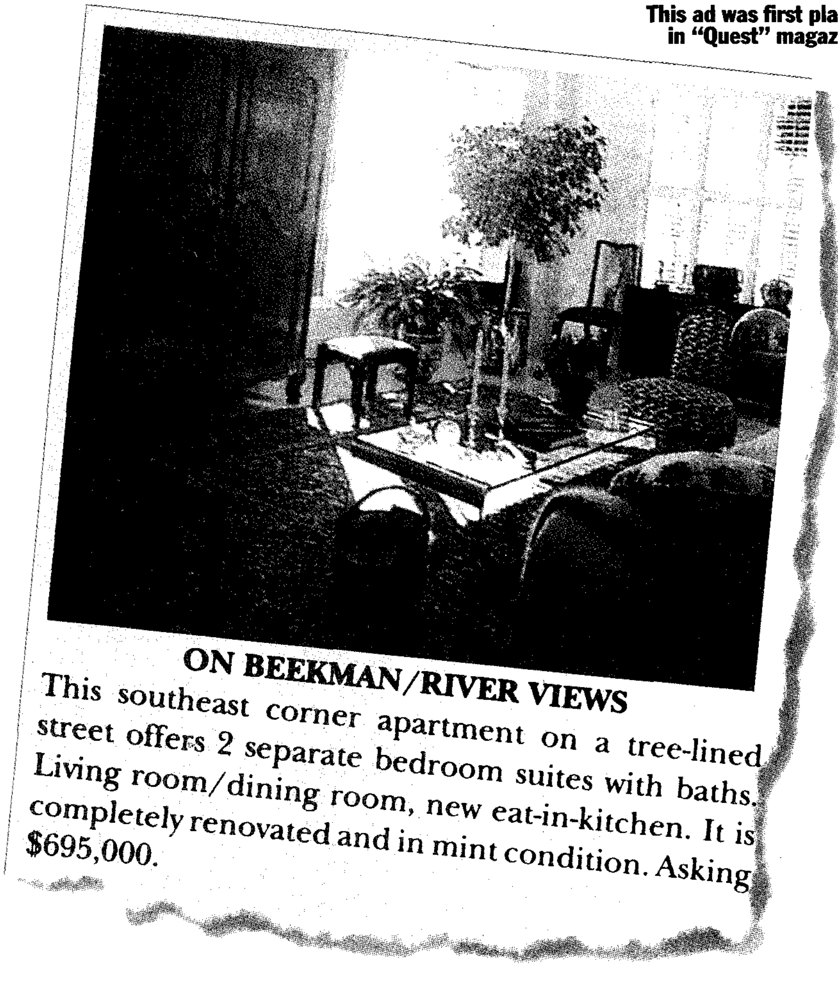
Next up was a long-haired 25-year-old artist. "Mummy will love this," she said with a crisp English accent. "Mummy"—a sixtyish Palm Beach blonde who arrived the next day wrapped in a white mink coat and carrying an ostrich-leather bag—did not. "How could my daughter imagine I'd like this teeny box?" she sniped. "It's much too small." (Eleven months later, Clarke sold *her* an 1,800-square-foot apartment in the neighborhood for $710,000.)

Then came Sara Chance*. Clarke knew instinctively that for her, 3X was the "wrong apartment in the wrong building in the wrong neighborhood." Chance wasn't sure. "Overpriced, but my husband should see it anyway," she said. A week later, her husky 6′3″ husband came to have a look. With two strides, he reached the center of the living room. "Where's the dining room? Where am I going to sit?" He shook his head. (Clarke subsequently sold them a two-bedroom condominium on the Upper East Side for $560,000.)

Chance was followed by Mr. and Mrs. Bergen*, wealthy bargain-hunters who called Clarke from their car phone and asked her to meet them at the apartment in a half hour. (In the elevator, the 55-year-old Westchester lawyer reproached his wife for selling their house and furniture so that their son, who was attending school in the city, could live with them.) "This is 1,200 square feet?" Mrs. Bergen snorted. (Clarke did not sell the Bergens anything, and the couple argued on all three of her subsequent outings with them.)

To maximize the apartment's dramatic views, Clarke tried to arrange showings for 1:30 P.M., just as the light shimmering off the East River seemed to dance on the trees that brushed against the windows. (As the exclusive agent who would get a 6 percent commission, Clarke was present at each viewing; luckily for her, she lives close by, in the U.N. Plaza.) Baywood's only restriction was that no one come by when her children were home.

This ad was first placed in "Quest" magazine.



ON BEEKMAN/RIVER VIEWS

This southeast corner apartment on a tree-lined street offers 2 separate bedroom suites with baths. Living room/dining room, new eat-in-kitchen. It is completely renovated and in mint condition. Asking $695,000.

Clarke also suggested that Baywood keep the living-room table set with her best china for tea for two. Candles and roses were obligatory, but Clarke drew the line at baking fresh bread so the house would be filled with the scent that so many buyers find compelling. "This was too sophisticated a sell for that," she says.

A thin woman in a pink Chanel suit and an Hermès scarf pronounced 3X "darling." Her husband thought otherwise.

WHILE CLARKE TRIED TO PUSH 3X single-handedly (so she could keep the whole commission), it plainly would be a hard sell at $695,000. So she faxed invitations to an open house to about 60 other brokers, inviting them to co-op the sale. For the first open house, on a Tuesday in February, a dozen brokers came. For the second, in mid-April, only five showed up. On a Thursday in July, just three. In September, when the price had dropped to $545,000, one neighbor turned up. And in October, nobody came.

Other brokers called for private showings. Carol Walter of L. B. Kaye checked out 3X first, then brought over a newly married stockbroker who was being transferred from Albany. Though Walter had showed him dozens of apartments, he liked this one best and asked Clarke to take his young wife on a tour. "She loved it but decided that in a few years, it would be too small for them," recalls Walter. They subsequently offered to rent 3X for a year at $2,500 monthly, with an option to buy.

Clarke initially scoffed at that idea. Walter pressured her: "The market has dropped 30 percent." Finally, Baywood proposed the arrangement to board members, who instantly rejected it. The stockbroker remained in a New York hotel, his wife in their Albany home. (The board eventually relaxed its rules and now allows one-year rentals under extenuating circumstances.)

Illustrations by Laura Wallace.

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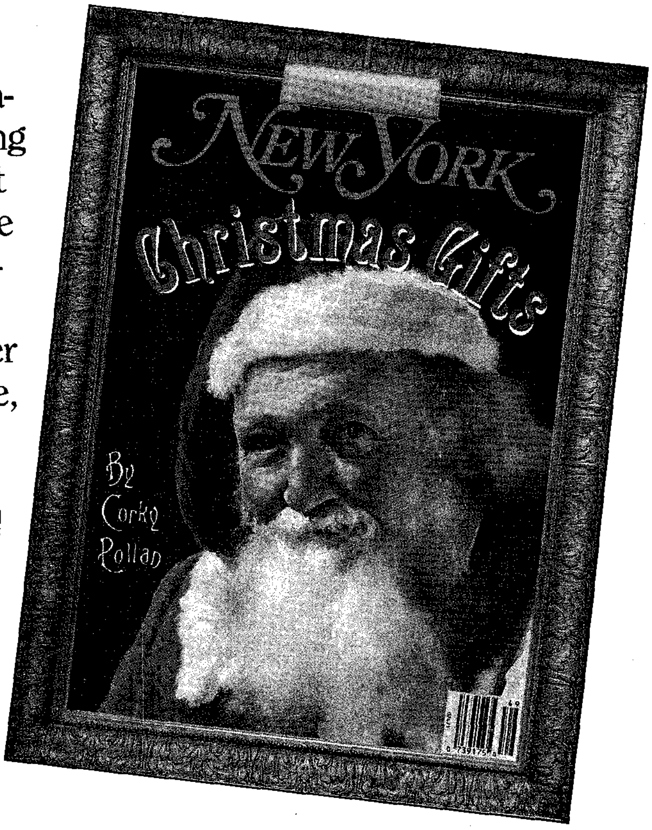
This year, don't spend the holidays standing in line. Call NEW YORK Magazine and get one of the most entertaining gifts of the season—sitting down! In just a few relaxing minutes, you can send the delights of NEW YORK to all your favorite friends and relatives...with plenty of time left over for holiday fun. To order NEW YORK at our special holiday price, call 1-800-221-7700 or mail the reply card attached.



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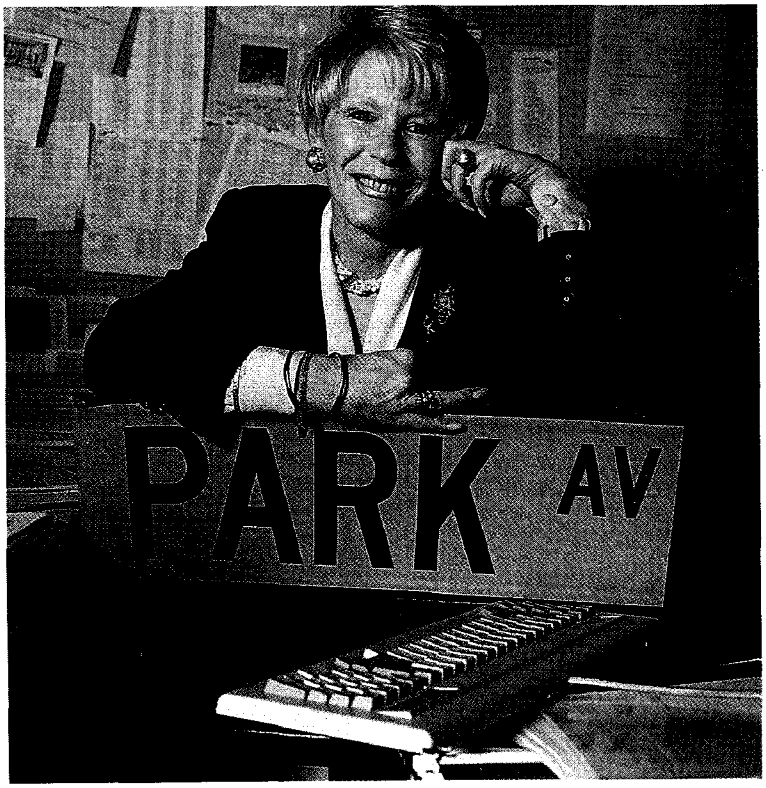
Even after the board's refusal, Clarke continued to advertise the apartment to brokers as being for rent. "It's done all the time," says Clarke. "It got us extra interest. Often brokers advertise an apartment after it's sold because you get calls that turn into other sales."

IN EARLY SUMMER, ANOTHER CLIENT of Walter's, a 58-year-old single woman, objected that "the [third] floor was too low and the maintenance [about $1,300] too high." "They were trying to sell into a glutted market of two-bedrooms and classic sixes," says Walter. "It's not as if they had a nine-roomer where there's a shortage." *Those* she says, have sold, even in this market.

Clarke suggested that Baywood keep the table set with her best china for tea for two. Candles and roses were obligatory.

Sidney Stark, a broker at Edward Lee Cave, discovered 3X through a computer search. "Although it was on a low floor, it was quiet and immaculate, and with that lovely view it felt like a London townhouse," she says. Stark thought it would be an ideal pied-à-terre for one client, a middle-aged real-estate lawyer who wanted to walk to his 42nd Street office and "was tired of rattling around in his big Park Avenue apartment." From March through May, Stark took him back to 3X five times. She also showed him about 100 other apartments, including larger and less expensive ones, but he liked 3X best.

"He would have bid," says Stark ruefully, "but the broker was giving us so much trouble. When we heard that they might rent, my client knew how buildings and co-op boards worked well enough to know she wouldn't be able to, so he hung in. But ultimately he got sick of all the flimflam. He was just too knowledgeable a buyer." The lawyer continues to "rattle around" on Park Avenue.



Broker Joan Billick, who eventually sold the apartment.

Photograph by Gwendolen Cates.

A middle-aged bachelor in a glen-plaid suit said he'd offer only $350,000 because he'd have to redo the whole place, said Clarke. A gay couple in their thirties came back six times, "playacting how they'd live there, in their minds rearranging every chair in the house." An elderly piano teacher mused about where her Steinway would go. A 60-year-old man liked it; his 80-year-old mother and roommate groused that "living here would be like living in the window of Pierre Deux." A TV producer decided that the neighborhood was too quiet. A financier found the building too big (96 apartments on seventeen floors) and impersonal.

In the fall, Dorry Swope of Carnegie Hill Properties brought over a middle-aged couple who lived nearby. "Nothing outstanding about it except the price," one said. (They later bought on East 57th Street.) A 48-year-old single advertising executive who'd been renting in the neighborhood said, "The view's good but not good enough." He's still looking.

Traffic to 3X all but stopped. "By this time, the apartment had gotten an overpriced reputation," concedes Clarke. "There's a saying in this business that you don't really sell until you're ready. In early 1990, Baywood wasn't ready. By September, she was."

Indeed, Baywood was growing increasingly nervous. Every few days she phoned Clarke. "What's happening? What are you doing to make it happen?" she asked. Clarke was reassuring. "Don't worry. It takes only one buyer," she repeated.

In the weeks around Thanksgiving, no one came. At Christmas, the family put up a tree. "It made the apartment look smaller," recalls Clarke. In January and February, a few newcomers straggled in. One couple had made a halfhearted offer of $350,000. Another insisted on returning at their convenience, when Baywood was in the midst of packing for the weekend and her children were home.

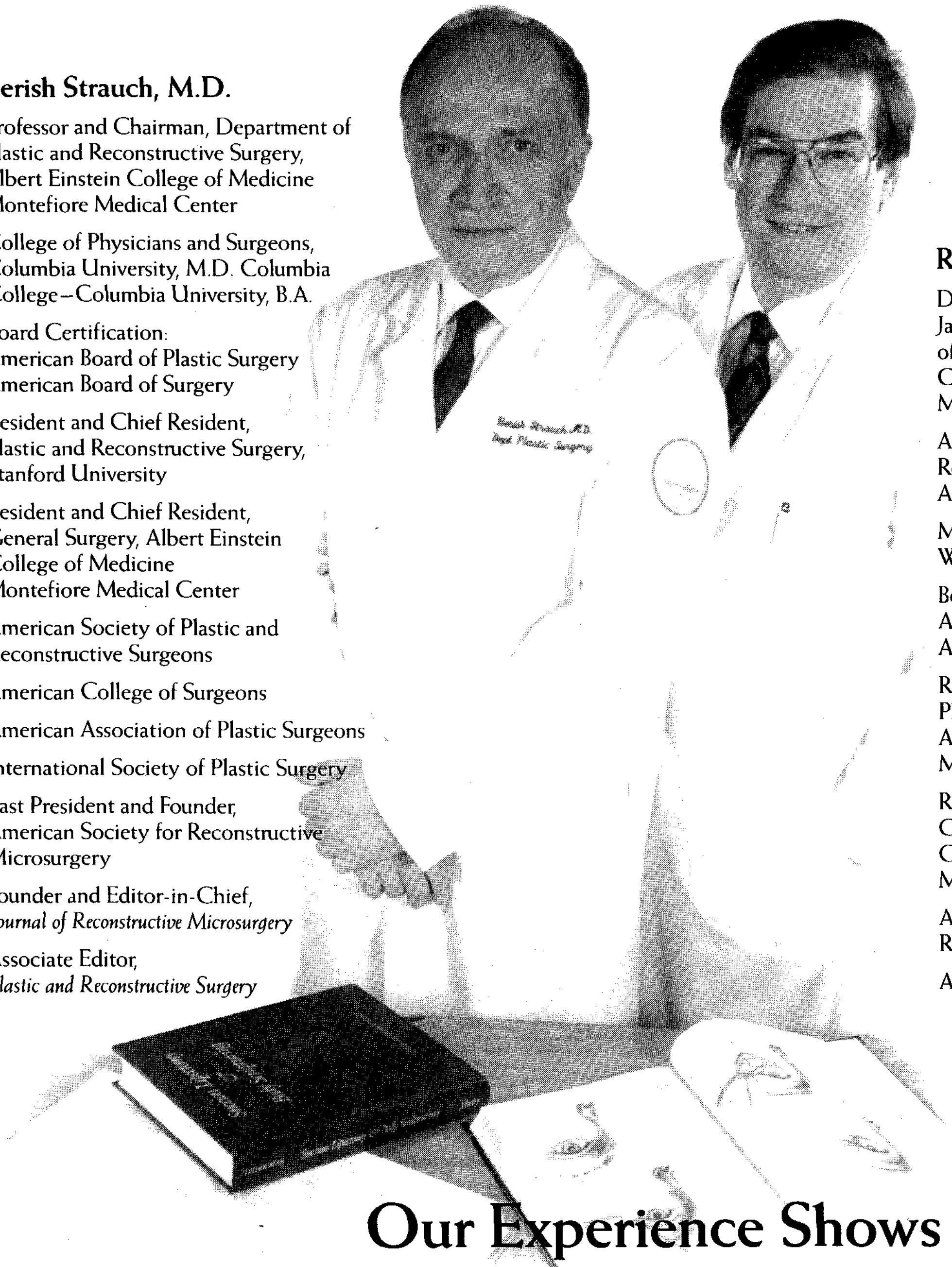
Robby Browne of Douglas Elliman also found 3X through a computer search. He called Clarke, then brought over a thirtyish single woman who had been transferred from California. Three-X was one of 120 apartments she saw before buying a two-bedroom facing the park on Central Park West for $645,000. "If they'd asked a more realistic $525,000 at the beginning, they might have done better," says Browne. "You tell customers that the price is negotiable, but their hair stands on end from that price—they say it's too big a gap from what they're willing to pay—and they can't shake that negative from their minds."

In January, Joan Billick of Charles H. Greenthal showed the apartment to a doctor from Chappaqua, New York, who was looking for a pied-à-terre on Beekman Place. "You could replace the living-room door with a sliding door, then use the guest room for dining when you entertain," Billick suggested. "I'm looking strictly at numbers," he replied, "and for this place, they don't add up to a penny more than $400,000."

IN MARCH, BILLICK GOT a call from someone seeking a "done" prewar two bedroom/two bath, or a classic six with views, in the Beekman area or on the Upper East Side for her friend François Delaporte*, a 38-year-old French fashion executive currently holed up in a rental. He wanted to close on a deal by July, before

University Cosmetic Surgery Center,

Faculty of the Albert Einstein College of Medicine



Berish Strauch, M.D.

Professor and Chairman, Department of Plastic and Reconstructive Surgery, Albert Einstein College of Medicine Montefiore Medical Center

College of Physicians and Surgeons, Columbia University, M.D. Columbia College–Columbia University, B.A.

Board Certification:
American Board of Plastic Surgery
American Board of Surgery

Resident and Chief Resident, Plastic and Reconstructive Surgery, Stanford University

Resident and Chief Resident, General Surgery, Albert Einstein College of Medicine Montefiore Medical Center

American Society of Plastic and Reconstructive Surgeons

American College of Surgeons

American Association of Plastic Surgeons

International Society of Plastic Surgery

Past President and Founder, American Society for Reconstructive Microsurgery

Founder and Editor-in-Chief, *Journal of Reconstructive Microsurgery*

Associate Editor, *Plastic and Reconstructive Surgery*

Robert D. Goldstein, M.D.

Director of Plastic Surgery, Jack D. Weiler Hospital of the Albert Einstein College of Medicine Montefiore Medical Center

Assistant Professor, Plastic and Reconstructive Surgery, Albert Einstein College of Medicine

Milton S. Hershey Medical Center, M.D.
Wilkes College, B.S. *summa cum laude*

Board Certification:
American Board of Plastic Surgery
American Board of Surgery

Resident and Chief Resident, Plastic and Reconstructive Surgery, Albert Einstein College of Medicine Montefiore Medical Center

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leaving on an extended business trip.

Billick showed the woman 3X, as well as two ninth-floor classic sixes on East 79th Street (she didn't like the lobby or the sunken living rooms). An apartment on Park Avenue had no view, while one on East 71st was too noisy. Another place on East 71st was a "total wreck at fixed up prices," says Billick dismissively. (The seller wanted $725,000; monthly maintenance was $1,700.) East 86th Street was magnificent but too congested and busy; And an apartment with double-height ceilings and three pillars on 52nd Street "just wasn't right."

This Billick discovered in ten days of bustling first one and then both shoppers around. On March 20, Delaporte called to tell Billick he'd narrowed the search to the Beekman area. Was there anything else there she could show him? Billick tapped into the computer again and came up empty. "Nothing better, nothing comparable," she reported. Delaporte asked to see 3X one more time on Monday, March 25.

There, with rain pelting the windows, he learned that the washer-dryer unit in the kitchen was "grandfathered": It could be repaired but not replaced. "Any other surprises?" Delaporte wondered. There weren't. In the lobby, Delaporte asked, "What should I bid?" Billick predicted that the apartment would go for between $460,000 and $475,000 and told him to offer no less than $400,000.

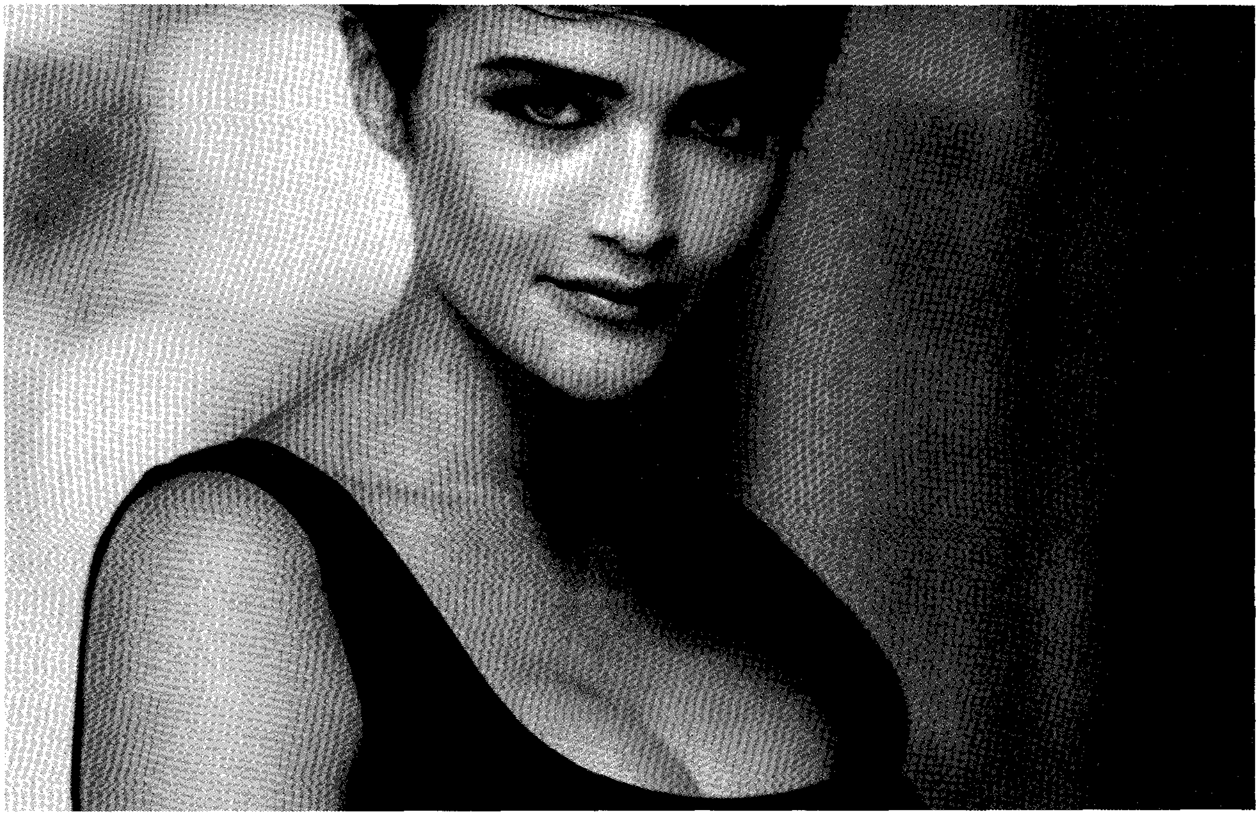
Broker Jeannette Clarke helped put 3X on the market.

TWO DAYS LATER—twenty days after buyer and broker first joined forces—Delaporte phoned. "Joan, I don't want to play games," he said. "I'll pay $430,000." Next day, Clarke phoned Billick with a counteroffer of $525,000. Delaporte upped his bid to "$475,000, firm." Clarke insisted that the $525,000 counteroffer was also firm. "My buyer is dead serious. He's willing to close quickly. He's able to secure financing. And he is board-qualified," Billick told Clarke. "Do you want to sell this apartment or do you want to sit with it?"

Four days later, on April Fools' Day, Clarke called. "The absolute, final, firm, and unshakable bottom we can go is $490,000," she declared, reminding Billick of the substantial loss Baywood was taking. Billick listened sympathetically, then scrambled to phone Delaporte. "Go another $5,000 and I think you can get it," she told him. "Okay," he said, "but this is it, not another penny."

Early the next day, Clarke called to con-

You know you drive me crazy when you do that.



gratulate Billick. "We did it at $480,000!"

Euphoria lasted less than 24 hours. Though Delaporte had agreed to pay 60 percent down—more than the building's requirement of 50 percent cash—he had to borrow the rest, and Baywood would not permit a financing contingency in the contract. Billick sprang into action. She called the owner of the Manhattan Mortgage and learned that with Delaporte's qualifications, he would be able to get a written commitment within 24 hours.

Delaporte appeared before members of the board. "What do you do? What's your green-card status?" they asked.

Over the next few days, Billick's office was the hub of the deal. She sent by messenger the building prospectus and financial statement, as well as an engineer's report (clean) and asbestos report (negative), to Delaporte's lawyer. On April 15, Delaporte and Baywood signed contracts; a closing date was set for June 27. In the interim, Delaporte prepared—and adjusted and readjusted—his financial presentation. "The process was exhaustive and invasive," he says. "I resented telling them all of the details of my finances." On the ninth go-round, he says, he briefly considered backing out.

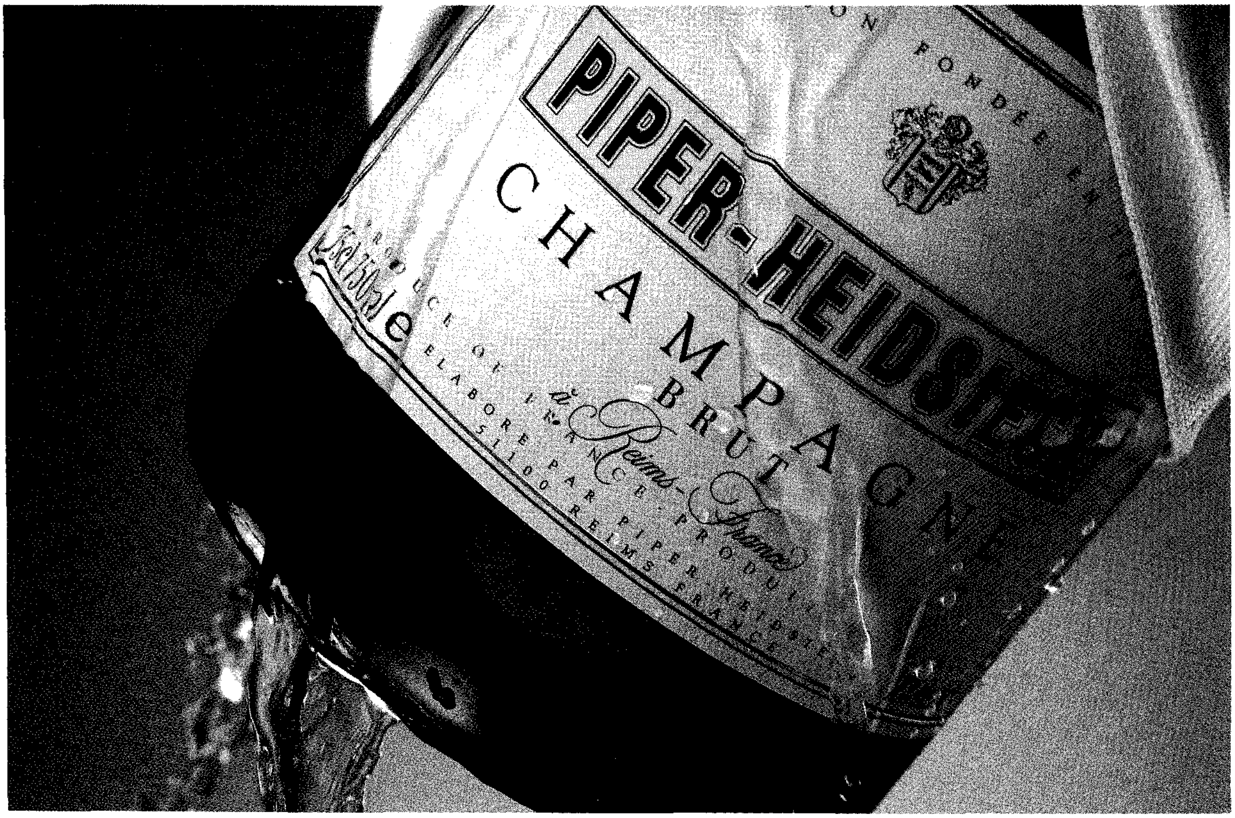
In mid-June, Delaporte appeared before four members of the board. "What do you do? What's your green-card status?" they wanted to know. "Will you be going back to Europe to live? Do you plan to do any work in the apartment? How do your company's clothes fit?" After a 45-minute grilling, Delaporte relaxed. He didn't officially know until 48 hours later, when a board member called, that he'd been accepted, but he sensed he'd passed when they started talking about the building and who lived there.

Baywood won't talk about her brush with the New York real-estate market or the financial and spiritual toll it took. But Clarke says that she's relieved it's all over, and while she misses her apartment, she's happy with her new life, even though "in the 100-year-old house she bought the front stoop is falling off from termite damage, and she has discovered the kitchen plumbing is all rotten."

Delaporte, who moved in early July, has problems too. The painter assigned to make everything white used the wrong paint, which is peeling. And two days after he closed on 3X, a penthouse in the building—which he would have preferred—came on the market for $700,000. "I got an okay deal, though," Delaporte says. "I still love the apartment, and it's still tight."

Did the tea service influence him? "My family has been in the construction business in France, where you buy and sell apartments in half an hour. I tried to be objective, to look at the walls, the stone, the floor," he says. "I never noticed the table was set for tea." ▬

Perhaps I should do it again.



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BEST BETS

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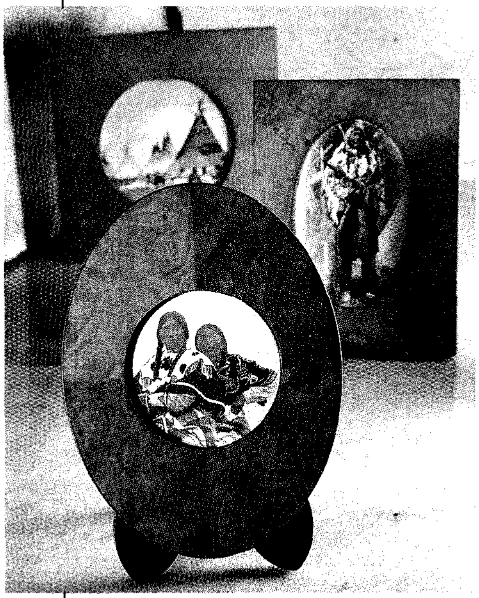
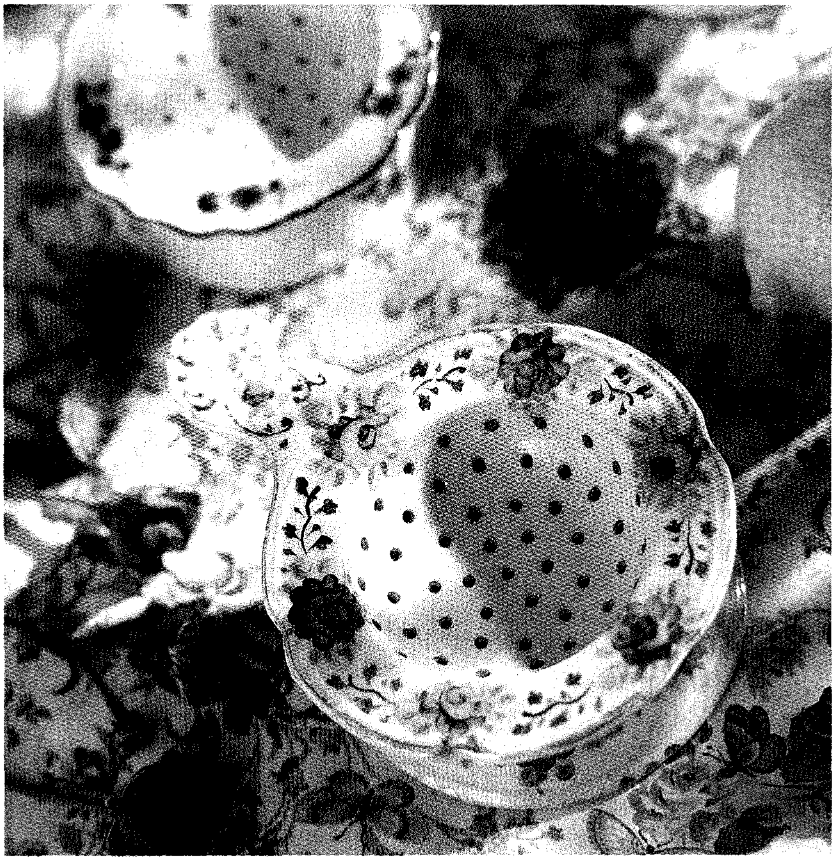
By Corky Pollan

There Is Nothin' Like a Frame

These days, Michael Graves is nearly as well known for his Alessi tabletop pieces as he is for his postmodern buildings. Now Graves has branched out in yet another direction with wonderful wooden frames whose shapes and veneered finishes—bird's-eye maple, cherry, African mahogany, Swiss pearwood, and madrone burl—reflect his interest in nineteenth-century furniture and *objets*. Graves has even named his creations after his favorite cities for antiques shopping—Innsbruck, Lucerne, Brandenburg, Salzburg ($80 to $175).

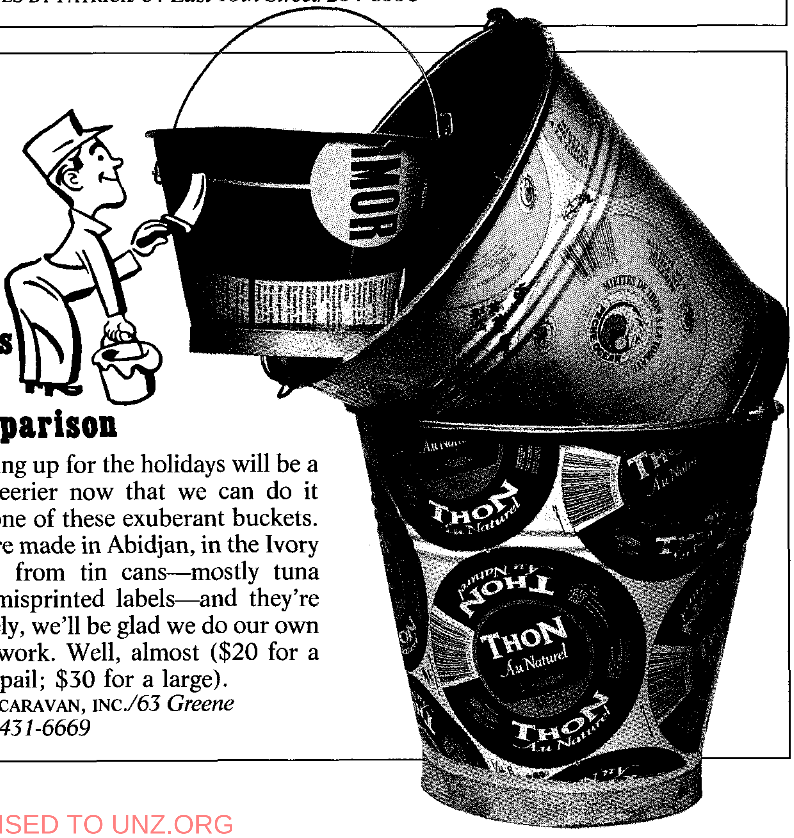


BLOOMINGDALE'S/*Sixth floor*
PETER ELLIOT/*1070 Madison Avenue, near 81st Street/570-2300*



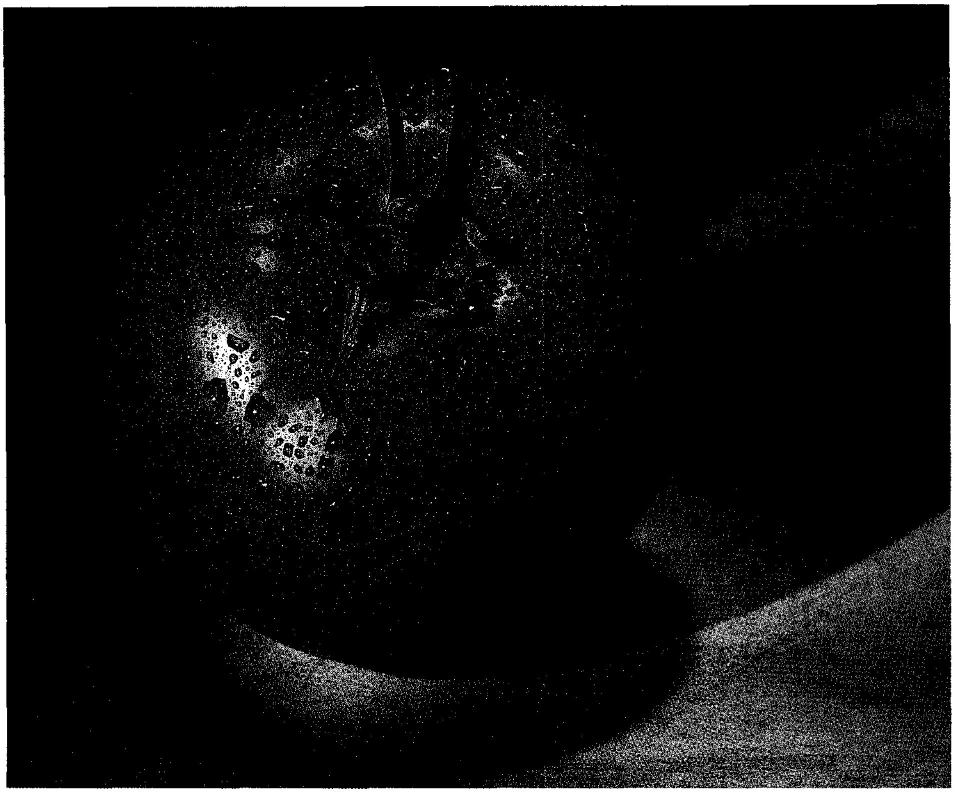
Let It Be Tea

It was the English who transformed the simple act of drinking tea into a major production and, in the process, introduced some sumptuous tea accoutrements. Among these were porcelain tea strainers—elegant to use but, these days, often hard to find. At least they were until the folks at Antiques by Patrick bought up a whole collection of vintage English and American beauties ($55 to $75).
ANTIQUES BY PATRICK/*64 East 13th Street/254-8336*



Pails By Comparison

Cleaning up for the holidays will be a lot cheerier now that we can do it with one of these exuberant buckets. They're made in Abidjan, in the Ivory Coast, from tin cans—mostly tuna with misprinted labels—and they're so lively, we'll be glad we do our own housework. Well, almost ($20 for a small pail; $30 for a large).
CRAFT CARAVAN, INC./*63 Greene Street/431-6669*



Tomato Scoop

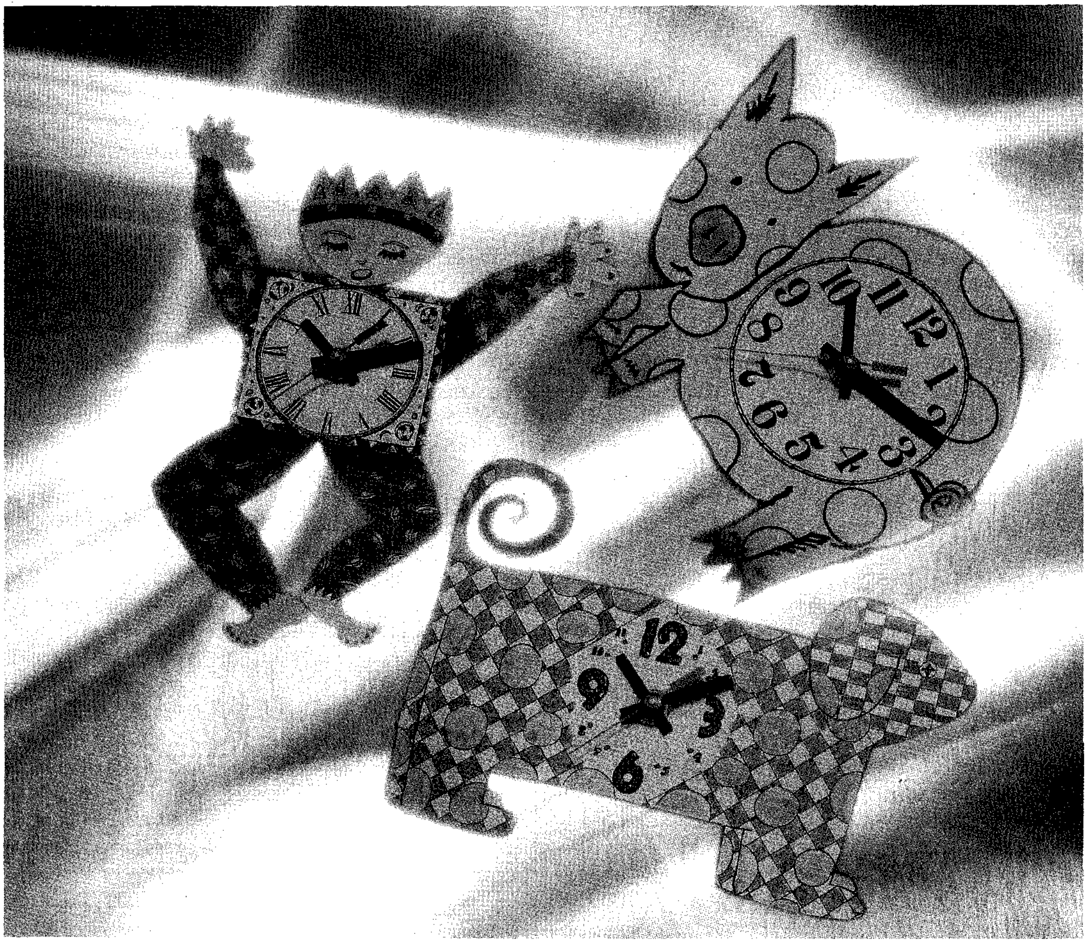
Good tomatoes should be eaten practically pure so you can savor the flavor. Drizzle on some olive oil, sprinkle with coarse salt, or add some mozzarella (even a bit of mild onion), then top with a basil leaf. Why is this message coming to you in winter, when summer tomatoes are long gone and imports are usually the best we can get? Because now you can enjoy these hybrid tomatoes throughout the year, thanks to Andy Balducci, who's growing them out in California. Similar in taste to beefsteak tomatoes, these ripe and ravishing lovelies cost $2.98 a pound, and they're grown in both small and large sizes. It may be that nothing beats the backyard tomato you picked yourself, but try Balducci's hybrids, and you'll realize it could be a rough winter without them. —**Barbara Costikyan**

BALDUCCI'S/*424 Sixth Avenue, at 9th Street/673-2600*

A Few of Hour Favorite Things

At one time or another, most parents make drawings for their children, but not Leni Singerman—*she* makes delightfully whimsical clocks. Singerman, a jewelry designer, hand-cuts her creations from a flexible metallic plastic, then hand-colors them and adds a quartz movement. Aliens, jesters, wizards, and a merry menagerie of dogs, pigs, and elephants are among her engaging brood. (From $38 for a small pig to $60 for a large jester.)

ABC CARPET & HOME/*888 Broadway, at 19th Street/473-3000*



Photographs: far left, Ellen Silverman; top left, Monica Stevenson; bottom left, Michael Mazzeo; top, Les Jörgensen; bottom, Michael Mazzeo.

Television/John Leonard

THE PAINFUL DENTIST

"...Michael Ontkean is a wife-beating cavity-fighter; Valerie Bertinelli emotes all over the place. Even her bangs are feisty..."

BOUNCING BABY BOY: *Ethnic Bertinelli and creepy Ontkean battle for custody.*

AS DR. KENNETH TAYLOR, THE VILLAIN OF **In a Child's Name** (Sunday, November 17, and Tuesday, November 19; 9 to 11 P.M.; CBS), Michael Ontkean leaps with a single bound into the dread circle of Dentists We Have to Worry About for More Than the Usual Reasons. These Dentists That Menace include, of course, Laurence Olivier in *Marathon Man* and Steve Martin in *Little Shop of Horrors* and the nameless sneaker-shod bicuspid-wrencher in Günter Grass's *Local Anaesthetic*, for whom plaque was "calcified hate." There is no laughter in their gas.

Ontkean's biggest problem is not that he's a weight-lifting, wife-beating, cocaine-tweezed rug muncher who runs up a humongous telephone bill dialing for sex, and who embezzles from his partners to pay for it, but that the woman he bludgeons to death with a dumbbell bar happens to be Valerie Bertinelli's older sister. Bertinelli may have overreached herself in recent heavy-breathing mini-series—like so many button-cute children of canceled TV sitcoms, she really wants to play Ophelia, or Medea, or maybe Sally Field—but as Angela Cimarelli, Italian from New Jersey, she's just about perfect. Even her bangs are feisty.

From the get-go, Angela is suspicious of Ken, a smooth-talking neatness freak who seduces her sister Teresa (Karla Tamburrelli) between wisdom teeth and root canals. When Ken brings Teresa back from their Acapulco honeymoon in a wheelchair, Angela stamps her foot and waves her hands. When Teresa is discovered dead in a bird sanctuary, Angela's not about to believe Ken when he says he was only defending himself after he tried to stop Teresa, the drug fiend, from sexually abusing their five-month-old baby boy, Andrew. Even after Ken is convicted of Teresa's murder, Angela insists on custody of innocent Andrew, against the malign possessiveness of Ken's Indiana parents (Louise Fletcher and David Huddleston).

Thus, while Ken is doing push-ups in the big house, the stage is set for a court battle in two states between the forces of warmhearted, emotionally demonstrative ethnic vitality (New Jersey) and an uptight, "fast lane"–fearing, sexually repressive, hypocritical Heartland (Indiana), during which innocent Andrew is bounced around like a basketball. The basketball analogy is attributed to Peter Maas, the reporter who wrote an article about this real-life case for *The New York Times Magazine* and also wrote the book on which this mini-series is based.

Besides the acting, it's the sociology (or comparative anthropology) that distinguishes *In a Child's Name* from all the other family-violence TV movies and mini-series with which we're afflicted this sweeps month. Joanna Merlin and John Karlen, as the New Jersey grandparents, are a Burbank dream of working-class virtue, communal and earthy. Fletcher and Huddleston, as the Indiana grandparents, are a Woody Allen nightmare of Wasp in-laws, frozen and fat. Bertinelli emotes all over the place—in the Indiana courthouse, at a New Jersey street-fair fund-raiser. And when she needs a good lawyer, she gets the estimable Caroline Kava. As for Ontkean, he's been around David Lynch long enough to insinuate the sinister just by wiggling his ears.

Sunday night, at the end of Part One of *In a Child's Name*, there's a trail of blood that glows in the bedroom dark. If this is what Italian-Americans have to look forward to from Middle America, maybe Mario should stay out of it.

WHILE WE'RE STILL BLOODTHIRSTY, POOR Susan Lucci in **The Woman Who Sinned** (Sunday, November 17; 9 to 11 P.M.; ABC) is punished so much for a one-night stand that she spends two hours looking incredulous. There are more emotions coming down than she has expressions for her face. I mean, just because you shack up once with a crazy photographer (Michael Dudikoff) shouldn't mean that your best friend (Lenore Kasdorf) has to get beaten to death with a blunt art object, even if that best friend's a novelist who may have been fooling around with your husband (Tim Matheson). And, really, when you hire Christine Belford as your basic female recovering-alcoholic ex-cop private eye, you don't expect her to turn up dead, too. Except for Belford, and John Vernon as a cop who figures it wrong, all the other actors in *The Woman Who Sinned* seem to be playing down to Lucci's level, as slow as sap, underlining every agony of comprehension, speaking in pregnant balloons, while pianos tinkle and strings swell.

Whereas **Love Kills** (Wednesday, November 13, and other dates; 9 to 11 P.M.; USA), also featuring writers and photog-

Photograph by John Seakwood.

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raphers and adultery, is a snappy and stylish cable-TV B-movie thriller. Portland, Oregon, photographer and mining heiress Virginia Madsen has had it with the hanky-panky of her best-selling criminal-psychologist husband, Jim Metzler. Seeking comfort in the arms of a stranger, Lenny Von Dohlen, she is told that he is one of her husband's psycho ex-patients, hired to kill her. Somebody is lying, maybe even the family lawyer, Erich Anderson. Whatever, after some desktop sex (and before all the rain we have been waiting for in Portland finally pours down on a dark and stormy night of confrontation), Virginia is frightened at home, at her studio, on the road, in a factory, in a wine cellar, by cars, mirrors, hallways, staircases, ceiling fans, loft elevators, and so many arty camera angles that what director Brian Grant has wickedly achieved amounts to a kind of Designer Menace.

Backfield in Motion (WEDNESDAY, NOVEMBER 13; 9 TO 11 P.M.; ABC) has its moments—maybe 20 of them, out of 90, not counting commercials. Imagine, if you dare, Roseanne (Barr) Arnold as the widowed mother of a teenage boy (Johnny Galecki), bringing *feminism* with her from Los Angeles to the football-crazy sticks. (According to the high-school coach, "The man who said winning isn't everything was a weenie!") In this surreal exurb, where every morning all the electric garage doors open at exactly the same second and we're led to believe that there might be a Marilyn Quayle fan club, it doesn't take much to turn Roseanne into the "town subversive." Trimming her hedges with a chain saw and wearing an I'VE SEEN ELVIS sweatshirt do the trick. And then she organizes a mother-son football game. Talk about your repressed hostility! Talk about your Oedipal conflict! Roseanne's hubby, Tom, is on hand as an assistant principal, to make mooneyes at her, and there's also a national-anthem joke. But what could have been full-bodied satire deflates into the padded and predictable.

Chance of a Lifetime (MONDAY, NOVEMBER 18; 9 TO 11 P.M.; NBC) is likewise only mildly amusing. Betty White, yet another widow, is an anal-retentive Venetian-blinds businesswoman. Having been told, mistakenly, that she's dying, White leaves Cleveland for a last fling in Mexico, behaves improperly with Leslie Nielsen—among other activities, this involves bungee-jumping—and is mortified when she learns she's going to live, after all. Ed Begley Jr., as her son, and Lincoln Kilpatrick and Michael Tucci, as her employees, enjoy their bit parts; and Nielsen's always fun to be around; and Ann Turkel is a riot as a bikini-clad Eurotrash popsy. But Elaine Stritch, as White's best friend, subverts the enterprise, not because she has

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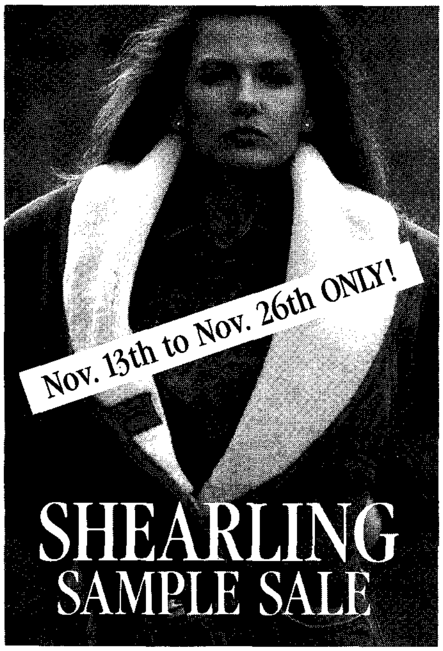

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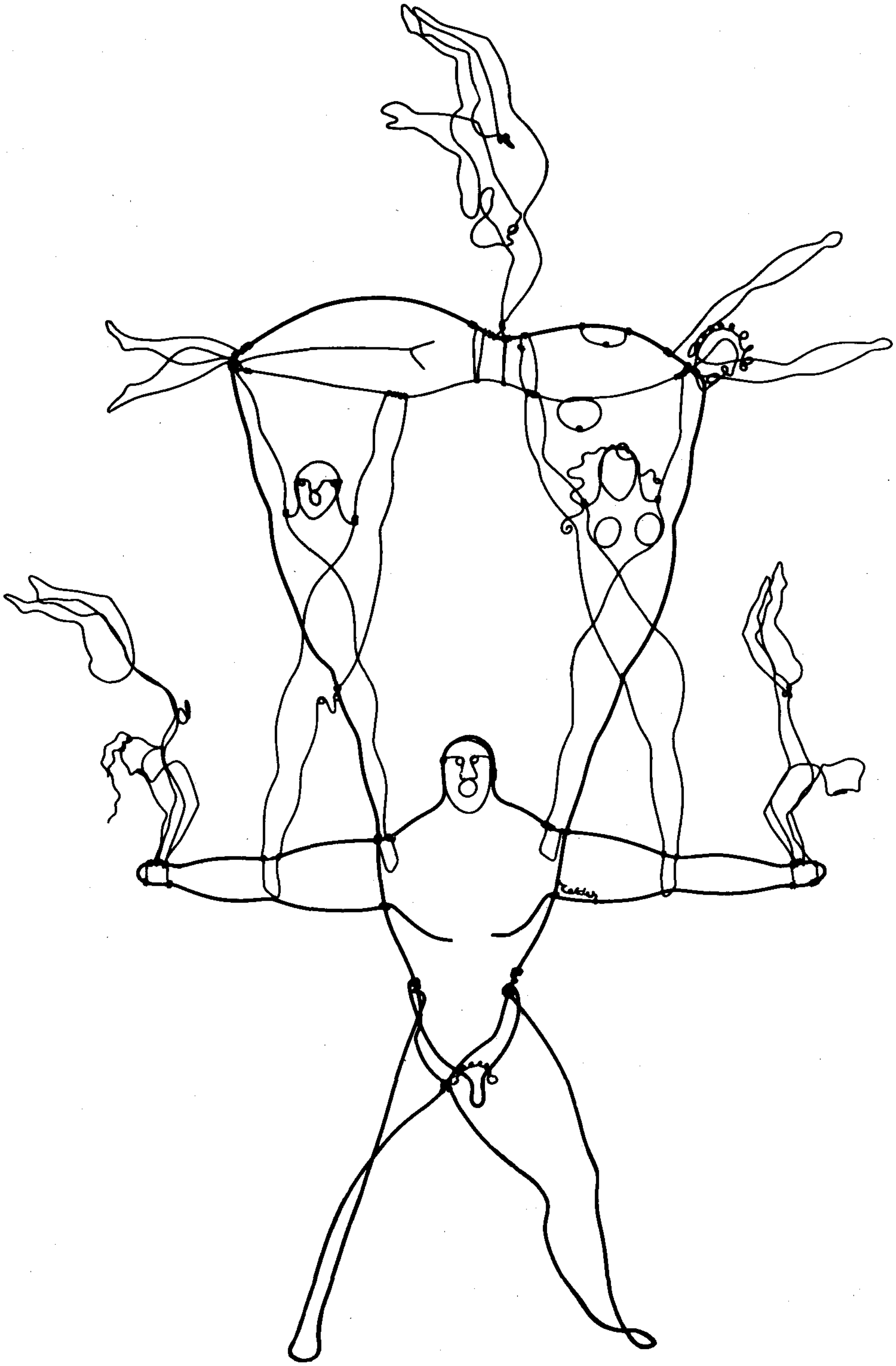

Alexander Calder, *The Brass Family*, 1927

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anything much to do but because the minute we see her we can imagine a better TV movie, with Stritch as the star: a Unicorn Tapestry instead of a Polaroid snapshot.

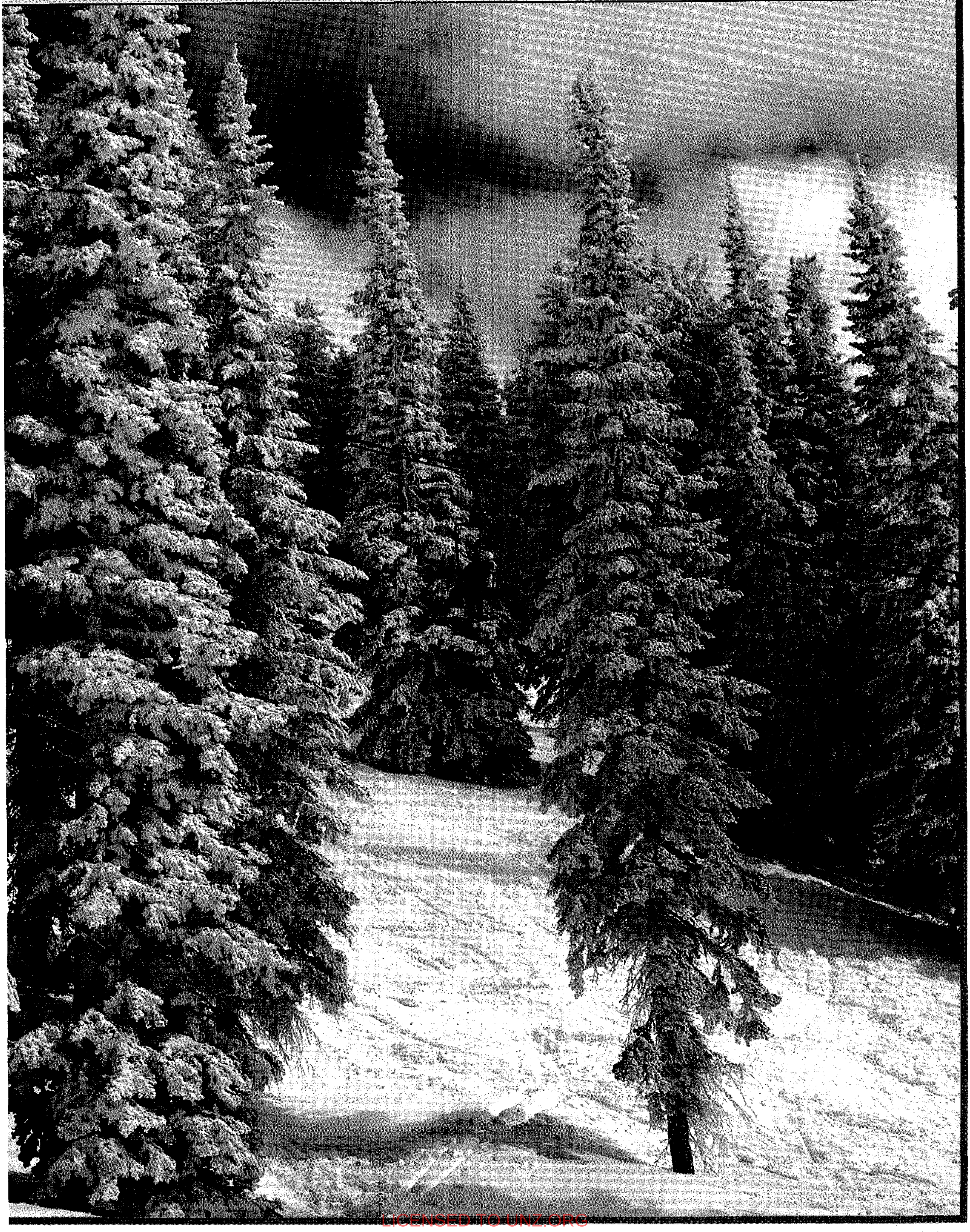
JILL JANOWS, A SENIOR PRODUCER ON PUBLIC TV's splendid *Voices & Visions* poetry series, has written, produced, and directed **The Story of Anna Akhmatova** (Monday, November 18; 10 to 11 P.M.; Channel 13), a mostly absorbing, sometimes heartbreaking account of the Russian poet whose love lyrics frightened the commissars and whose *Requiem* for victims of the Great Terror couldn't be published in Stalin's lifetime, not even in the West till 1963: *But in the room of the banished poet/Fear and the Muse stand watch by turn,/and the night is coming on,/which has no hope of dawn.*

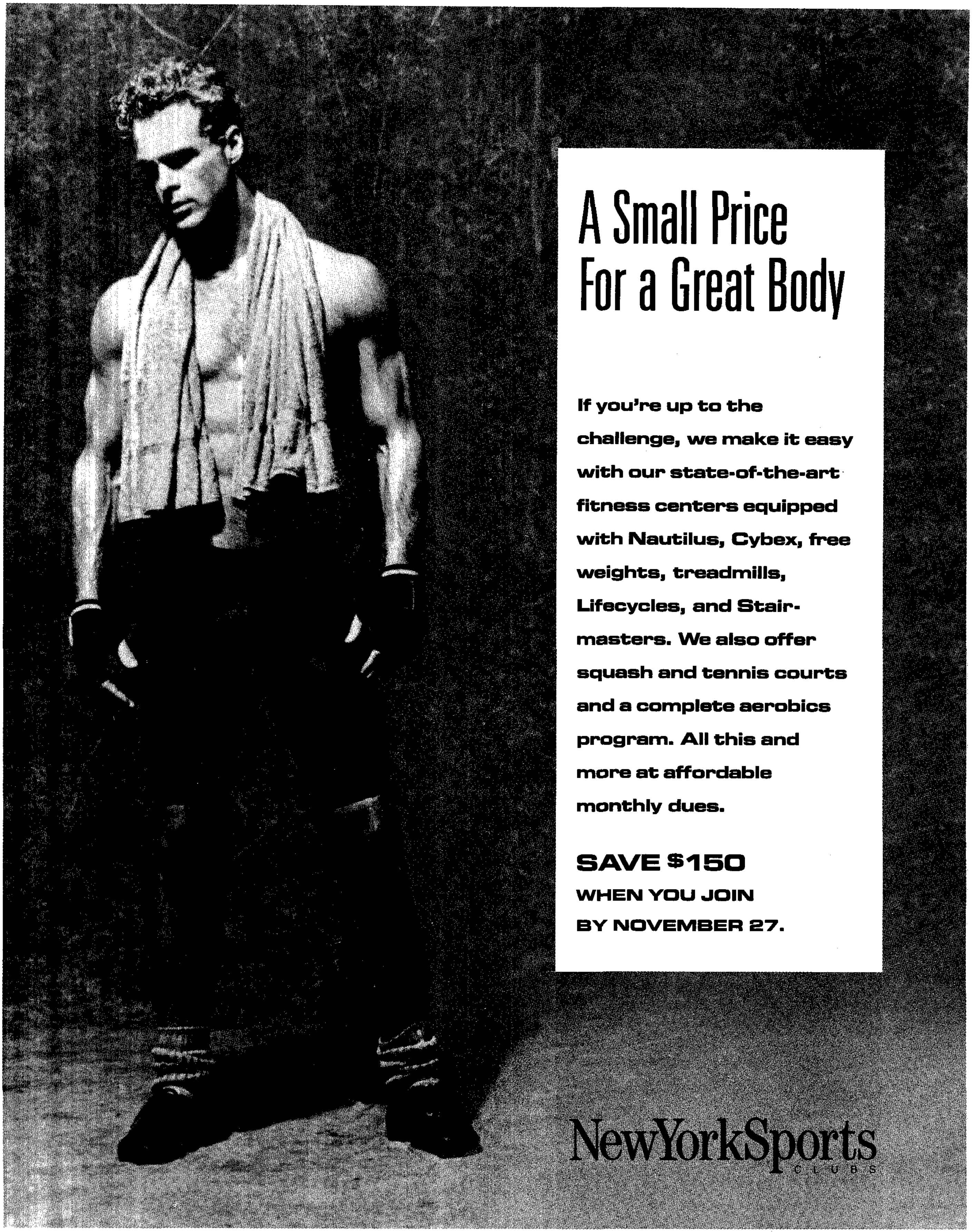
What's amazing about Akhmatova is that she survived at all, luckier than Bulgakov, Babel, Mandelstam, Pilnyak, Tsvetayeva, Zoshchenko; braver than Mayakovsky (a bullet) or Yesenin (a noose). Joseph Brodsky talks about her with intelligence and affection. Claire Bloom reads wonderfully from English translations of the poems. There are photographs from every decade of her long and traumatic life, and what a face! No wonder Modigliani rushed to his sketch pad.

Zhdanov, that thug of official Stalinist culture, called Akhmatova "half nun, half whore." It's not an accident, as the Marxists used to say, that the purges and Socialist Realism happened simultaneously to the Soviet Union. Nowhere else except in Russia were history and literature so compounded; it was necessary to kill both of them.

In brief: WHILE HE WAS STILL ALIVE, WITH his secret files on almost everybody, he may have been our only true "untouchable." **G-Man—The Rise of J. Edgar Hoover** (*The American Experience,* Monday, November 18; 9 to 10 P.M.; Channel 13), like the two new books about him, is possible only after he's safely dead—a lively look at the mythology (in Hollywood, on TV, on bubble-gum cards) and the sociology (wiretapping, blackmail, dress codes) of our very own secret police. . . . **My Doctor, My Lover** (*Frontline,* Tuesday, November 12; 9 to 10:30 P.M.; Channel 13) uses one psychiatrist's sexual relations with a patient to examine a pattern of victimization affecting more than a million American women. Almost as disturbing as the violation of the Hippocratic oath is a tie-in between the malpractice-insurance company, defending such doctors by attacking their victims in court, and the American Psychiatric Association, which turns out to be a part-owner of the insurance company. . . . About **The Carol Burnett Show** (Fridays; 9 to 10 P.M.; CBS), I'm prejudiced. She can do no wrong; she can do only wonderful. ■

WINTER SPORTS & FITNESS





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WINTER SPORTS & FITNESS

If it's 32 or below, head for the hills.

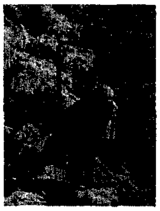
Snowmaking cannons blanket the mountains with powder that's better than nature's own.

Asked what new facilities had been added for the coming winter season, one spokesman for a Northeast ski resort replied: "A chapel, so we can pray for snow." Mild winters may have dampened U.S. skiing, but the fact is that snow or no, if the temperature's below freezing, there's probably good skiing on the slopes. Snowmaking cannons blanket the mountains with powder some skiers swear is better than nature's own. New base lodges, improved lifts—and chapels—aside, ski resorts have put millions of dollars into expanding and improving their snowmaking capabilities. But just so that skiing isn't the only attraction, a new emphasis is being placed on off-slope activities such as ice-skating, snowmobiling, and even dogsledding (see page 4A).

As easy as a walk in the woods, snowshoeing is making a comeback in New England with snowshoe rentals and events being offered at several ski areas. At Stratton Mountain, Vermont (802-297-2200), the snowshoe-rental fee of $25 includes instruction and chair-lift rides.

For New Yorkers who wouldn't dream of making tracks in the snow with anything but a pair of skis, a winter wonderland awaits across the Hudson: the Greater New York Ski and Travel Show returns to the metropolitan area after a seven-year absence. Held at the Meadowlands Convention Center November 22 through 24, the show provides the latest information on ski equipment, fashions, and travel opportunities from more than 150 exhibitors. There will be demonstrations, clinics, events for children, and a major sale of ski equipment. For more information, call 201-330-7773.

Those without the time or inclination to head for the snowy hills can stay in shape this winter by retreating to the temperature-controled climate of their favorite health club. In fact, one needn't even venture outside: Richard Miller of The Gym Source (212-688-4222) can install home exercise equipment that will provide a challenging workout for even the laziest winter hibernator.



4
OFF THE SLOPES

6
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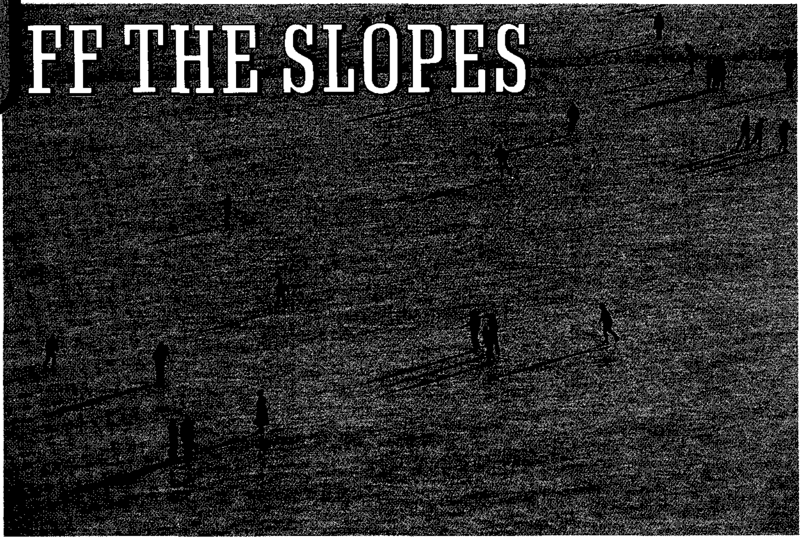

HELMUT EBERHOFER/THE IMAGE BANK

Ice skaters glide across a frozen lake.

Skiers Find More Fun Between Runs

It might be for a change of pace, or simply that old ennui, but skiers are increasingly seeking variety, new experiences, and different challenges to fill out their days of leisure in the winter. Ski resorts are meeting this new demand with a raft of activities and facilities for winter vacations.

Sports centers are so numerous they might be called alternative-activity centers at ski resorts. **Killington, Vermont** (800-621-MTNS) has three and **Sugarbush** (800-53-SUGAR) has three; **Aspen, Colorado** (800-525-6200) has two and **Vail** (303-476-5601) has four.

Since the days of Sonja Henie doing twirls and jumps at Sun Valley, Idaho, ***ice skating*** has qualified as a high-profile addition to the ski-resort scene. Today, many ski areas have outdoor rinks, but none are bigger than the five-acre lake at **Keystone, Colorado**, which is kept cleared of snow with a Zamboni machine. All-day skating is $5 plus $5 for skate rentals (303-468-2316).

At **Waterville Valley, New Hampshire**, the ice rink is covered to protect skaters from wind and snow as well as to keep the ice clear for skating. It also shelters the hardy souls who enter the lively ***broomball*** games held several evenings each week. Broomball is like ice hockey, but competitors wear warm boots rather than skates and use brooms to swat a rubber ball around the rink and into the goals. The competition is less fierce than regular hockey, so experience is not required. The entry fee is $3.50, with brooms and balls provided (603-236-8311).

What could be more traditional in winter than a ***sleigh ride*** in the snow? The soft sounds of horses' hooves on snow and tinkling bells in the cold winter air can be heard at many ski areas around the country. **Mount Snow, Vermont**, will be offering sleigh rides this year from the base mountain for hour-long excursions on trails through the woods. Sleighs hold fifteen people warmly covered with blankets. The rides are on Mondays, Wednesdays, Thursdays, and Saturdays; the price is $10 for adults and $7 for children (802-464-3333).

Sleigh rides to dinner are popular at Rocky Mountain resorts such as **Telluride, Colorado** (303-728-4424), where for $30 per adult and $25 for a child, an evening ride to a heated tent on a high mesa includes a hearty western-style dinner. The sleigh ride is over meadows and wooded trails to the scenic view above the town.

For those who prefer ***horseback riding***, the Vermont Icelandic Horse Farm near **Sugarbush, Vermont**, offers guided tours on sure-footed Icelandic horses. A five-hour day ride of about 15 miles costs $100 per person and includes lunch (802-496-7141).

Near **Crested Butte, Colorado**, a ranch has guided winter tours on horseback to the foothills on the back side of the ski area. The rides with guides cost $20 per person (303-349-5436).

DAVID BROWNELL/THE IMAGE BANK

Strolling in the woods, on snowshoes.

Since the Alaskan Iditarod races, ***dog-sledding*** has been gaining popularity as a winter sport. At **Winter Park, Colorado**, five-mile dogsled rides through dense woods and open meadows with a driver and eight to ten dogs pulling the sled are offered daily from the edge of the town. The price for the one-hour rides is $70 per couple or $55 per person, $10 for a child (303-726-5527).

Snowmobiling may be regarded as a modern-day fast and noisy version of dog-sledding and it is found at a growing number of ski resorts. The ultimate center for snowmobiling may be the **Jackson Hole, Wyoming** vicinity with about eight companies offering guided tours to Yellowstone and Grand Teton National Parks. A typical day trek to Old Faithful or an elk refuge costs about $140 per person and includes breakfast, lunch, warm snowmobile suits, and equipment (307-733-2292).

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For a different kind of mountain ride, **Vail, Colorado** has a ***bobsled*** course specially designed for recreational riders. It starts below the Mid-Vail restaurant near the Lionsway run. Last year, more than 18,000 skiers rode the 2,900-foot-long course at speeds up to 50 miles per hour. The price per person in four-passenger sleds is $11, and riders' skis are taken to the bottom of the course for pickup (303-476-5601). A similar course operates near the **Steamboat, Colorado** ski area (303-879-6111).

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SKI DIRECTORY

The following directory lists prices for one-day adult lift tickets on weekends, but substantial savings can be had by skiing midweek or buying multi-day passes. Within each listing is a breakdown of the percentages of trails at various skill levels (B = Beginner; I = Intermediate; E = Expert). X-C signifies cross-country trails.

NEW YORK

SKI WINDHAM
WINDHAM

Situated in the northern Catskills, Ski Windham prides itself on its extensive snowmaking capabilities and lighter, drier snow. A tranquil, family-oriented atmosphere prevails. The Children's Learning Center teaches the slopes to 3- to 7-year-olds ($33 for a half-day program). **Vertical:** 1,600 feet. **Trails:** 33. **Skill Levels:** B: 30% I: 45% E: 25%. **Lifts:** 6 chairs, 1 Pony. **Lift Pass:** $34. **Snowmaking:** 97%. **Transportation:** By bus: Ski Windham Shuttle (516-360-0369) or Adirondack Trailways (212-947-5300). By car: New York State Thruway to Exit 21 to Route 23 West; 3 hours. **Information:** 518-734-4300. **Reservations:** 800-729-SKIW.

VERMONT

KILLINGTON SKI RESORT
KILLINGTON

Killington's six mountains offer every kind of terrain—and snowboarding is permitted on all the trails. There are theme weeks for women (Jan. 10-12 and 26-31 for beginners; Feb. 28 to Mar. 1, and Mar. 8-13 for intermediate and advanced) and for teens. **Vertical:** 3,175 feet. **Trails:** 107. **Skill Levels:** B: 45% I: 20% E: 35%. **Lifts:** Gondola, 15 chairs, 2 Pomas. **Lift Pass:** $39. **Snowmaking:** 72%. **Transportation:** By plane: Fly to Burlington International Airport or Lebanon, New Hampshire (rental cars; pick-up service available with seven-day advance reservation). By car: New York State Thruway to Exit 24 to I-87 (Adirondack Northway) to Fort Anne/Rutland Exit to Route 149 East to Route 4 East; 5 hours. **Information:** 800-621-MTNS. **Reservations:** 800-372-2007.

MOUNT SNOW
MOUNT SNOW

In the largest expansion ever in the East, Mount Snow has leased Haystack Mountain 2½ miles south, increasing its number of trails and lifts by half. A half-pipe has been installed, and snowboarding is included in the price of a lift ticket. **Vertical:** 1,700 feet. **Trails:** 127. **Skill Levels:** B: 22% I: 59% E: 19%. **Lifts:** 20 chairs, 1 T-bar, 3 tows. **Lift Pass:** $40. **Snowmaking:** 84%. **Transportation:** I-87 North to Albany to 787 North to Troy to Route 7 East to Bennington (in Vermont Route 7 becomes Route 9). Follow 9 East 21 miles to Wilmington, turn left at stoplight onto Route 100 North, 9 miles to Mount Snow; 4½ hours. **Information:** 800-245-SNOW.

OKEMO MOUNTAIN SKI RESORT
LUDLOW

Okemo's slopes and trails cover more than 400 acres. A new 4,000-foot quad chairlift has been installed on Glades Peak, and a day-care center and the Sitting Bull Lounge are part of the recent $3-million base-lodge expansion and renovation. **Vertical:** 2,150 feet. **Trails:** 71. **Skill Levels:** B: 30% I: 50% E: 20%. **Lifts:** 8 chairs, 2 Pomas. **Lift Pass:** $41. **Snowmaking:** 90%. **Transportation:** I-95 North to I-91 North to Exit 6 to Route 103 North; 4½ hours. **Information:** 802-228-4041. **Reservations:** 802-228-5571.

STRATTON MOUNTAIN RESORT
STRATTON MOUNTAIN

This season marks Stratton's 30th anniversary, which will be commemorated with the Stratton International Ski Classic (Jan. 26 through Feb. 2). The festivities include a Celebrity Cup race, Tyrolean music, and a chance to ski with Emo Henrich, the founder of Stratton's ski school. **Vertical:** 2,003 feet. **Trails:** 92. **Skill Levels:** B: 35% I: 38% E: 27%. **X-C:** 10 miles. **Lifts:** Gondola, 11 chairs. **Lift Pass:** $39. **Snowmaking:** 60%. **Transportation:** I-95 North to I-91 North to Vermont Exit 2 to Route 30 North; 4 hours. **Information:** 802-297-2200. **Reservations:** 800-843-6867.

SUGARBUSH SKI RESORT
WARREN

Sugarbush is located on Mount Ellen, the highest peak in the Green Mountain National Forest. Its Green Mountain Express is billed as the fastest detachable quad in the world. A terrain garden called Sugarbear Forest has been added to the children's ski school, and Club Shred—located in the Valley House base lodge—will be the hub of expanded teen activities. **Vertical:** 2,600 feet. **Trails:** 80. **Skill Levels:** B: 19% I: 47% E: 34%. **X-C:** 15 miles. **Lifts:** 16 chairs, 3 Pomas. **Lift Pass:** $38.

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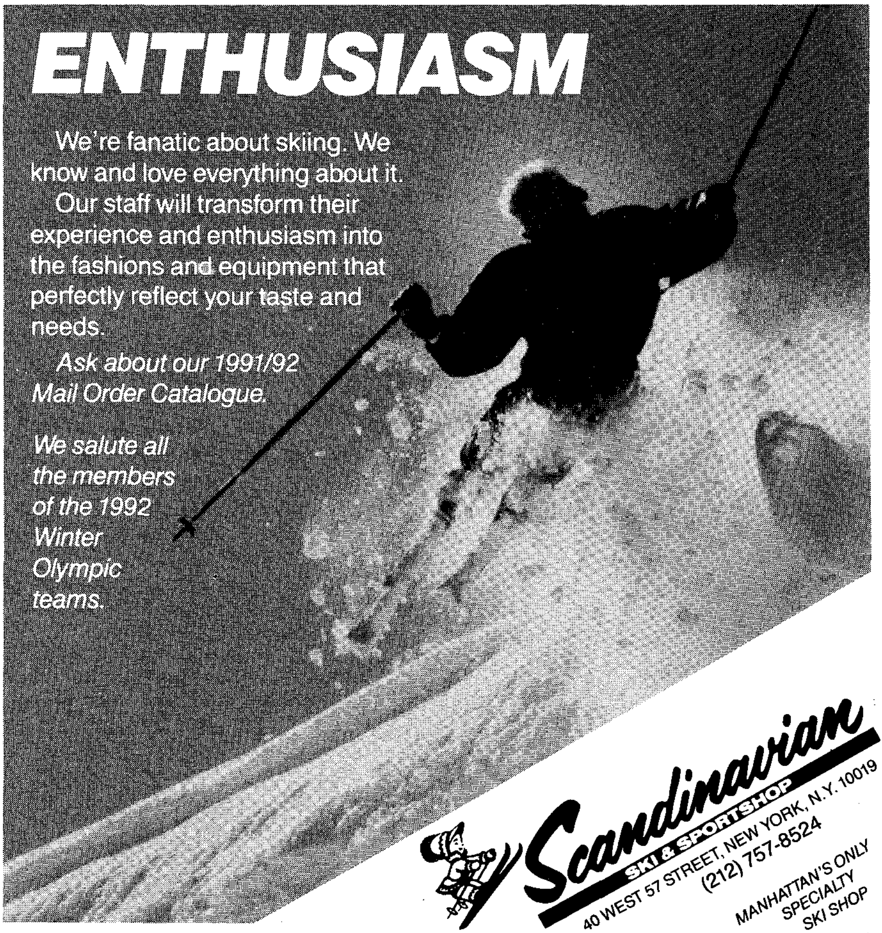
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Snowmaking: 45%. **Transportation:** By plane: Fly to Burlington International Airport (taxis to the resort are available). By car: I-87 North to Exit 20 to Route 149 East to Route 4 East to Route 100 North; 6 hours. **Information:** 800-53-SUGAR. **Reservations:** 800-451-4213.

THE WEST

ASPEN MOUNTAIN
COLORADO

The glamour of Aspen is being made more affordable with the introduction of special four-day packages that include airfare from La Guardia, lodging, and lift tickets for $765 per person. Those with deeper pockets may head for the ultra-luxury of the Little Nell or the recently renovated, Victorian-style Hotel Jerome. **Vertical:** 3,267 feet. **Trails:** 75. **Skill Levels:** I: 35% E: 35% EE: 30%. **Lifts:** Gondola, 7 chairs. **Lift Pass:** $40. **Snowmaking:** 33%. **Information:** 800-525-6200. **Reservations:** 800-262-7736.

TELLURIDE SKI RESORT
COLORADO

High in the San Juan Mountains, the historic mining town of Telluride looks much as it did a century ago (the renovated Gothic- and Victorian-style houses may actually look better), and the ski runs descend right into the town. The Doral Telluride Resort & Spa, a 173-room hotel with a 40,000-square-foot spa, is set to open March 31. **Vertical:** 3,165 feet. **Trails:** 47. **Skill Levels:** B: 24% I: 51% E: 25%. **X-C:** 24 miles. **Lifts:** 9 chairs, 1 Poma. **Lift Pass:** $27 ($36 after December 20). **Snowmaking:** 28%. **Information:** 303-728-4424. **Reservations:** 800-525-3455.

VAIL
COLORADO

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SUN VALLEY
IDAHO

With its extensive snowmaking system, Sun Valley virtually guarantees top-to-bottom skiing from Thanksgiving Day on as much as 50 percent of its terrain, including Baldy Mountain. The snowmaking computers are programmed to produce the skier's dream: dense-base, deep-down, dry, light powder. **Vertical:** 3,400 feet. **Trails:** 70. **Skill Levels:** B: 38% I: 45% E: 17%. **X-C:** 25 miles. **Lifts:** 15 chairs. **Lift Pass:** $40. **Snowmaking:** 33%. **Information:** 800-SUN-VALY.

DEER VALLEY RESORT
UTAH

Deer Valley boasts "the lightest snow in the world" (the desert dries out much of the water content) and limits the number of skiers to 4,500. Beginner and intermediate trails have been added, Sunset Run off Bald Mountain has been widened, and snowmaking has been improved. **Vertical:** 2,200 feet. **Trails:** 57. **Skill Levels:** B: 15% I: 50% E: 35%. **Lifts:** 11 chairs. **Lift Pass:** $41. **Snowmaking:** 25%. **Information:** 801-649-1000.

JACKSON HOLE SKI RESORT
WYOMING

Four major airlines now offer daily direct flights to Jackson Hole from nearly every U.S. city. The airport is 22 miles from the resort, which is located just a short snowmobile ride away from Yellowstone National Park. Jackson Hole's vertical drop is the largest in the country, and experts can go heli-skiing in untracked powder throughout the surrounding mountain ranges. **Vertical:** 4,139 feet. **Trails:** 60. **Skill Levels:** B: 10% I: 40% E: 50%. **X-C:** 12 miles. **Lifts:** Tram, 7 chairs, 2 surface lifts. **Lift Pass:** $38. **Snowmaking:** 4%. **Information:** 307-733-2292. **Reservations:** 800-443-6931. ●

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Movies/John Powers

SPLIT SCREEN

"...Kieslowski's *The Double Life of Véronique* is lofty stuff, but its star, Irène Jacob, keeps the picture from floating into the ether..."

AT A TIME WHEN MOVIES HAVE BECOME AS explicit as a bullet in the brain—*hasta la vista,* baby—nothing can shake an audience like a film that's deliberately enigmatic. Few recent works have been as superbly elusive as **The Double Life of Véronique** (opening November 22), a beautiful new movie by Krzysztof Kieslowski, the 50-year-old Polish director whose 1988 series *The Decalogue*—ten films set in a Warsaw housing project, each exploring one of the Ten Commandments—may be the past decade's enduring cinematic monument. Glamorous enough to launch this year's New York Film Festival, *The Double Life of Véronique* is still so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled.

Set in Kraków and Paris, the movie is the story of two identical young women—Polish Veronika and French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, hunger for spiritual transcendence, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. Though the two never meet, their lives have countless parallels and, in special moments, actually touch. When Veronika collapses after a particularly passionate solo, her Parisian counterpart knows to give up singing before she, too, is destroyed.

The Double Life of Véronique is Kieslowski's first movie shot outside Poland and his first since the collapse of the Polish Communist Party. It expresses a modern crisis of identity that's grown especially acute in the newly post-Communist countries, whose citizens can't tell whether they belong to the East or the West. Watching this picture, you sense Kieslowski's own double life as an artist whose emotional roots are in Poland but whose career forces him to shoot his movies in Western countries where he doesn't feel at home; though he uses Veronika-Véronique's story as a sly metaphor for the emotional dislocations of international co-productions, his own filmmaking feels slightly uprooted. Compared with the taut poetry of the Polish scenes, the Parisian scenes are attenuated and a bit fey. There's nothing in them to rival the moment when Veronika stands in a downpour singing ecstatically, eyelids fluttering to keep out the drops, her whole being transported by romantic bliss.

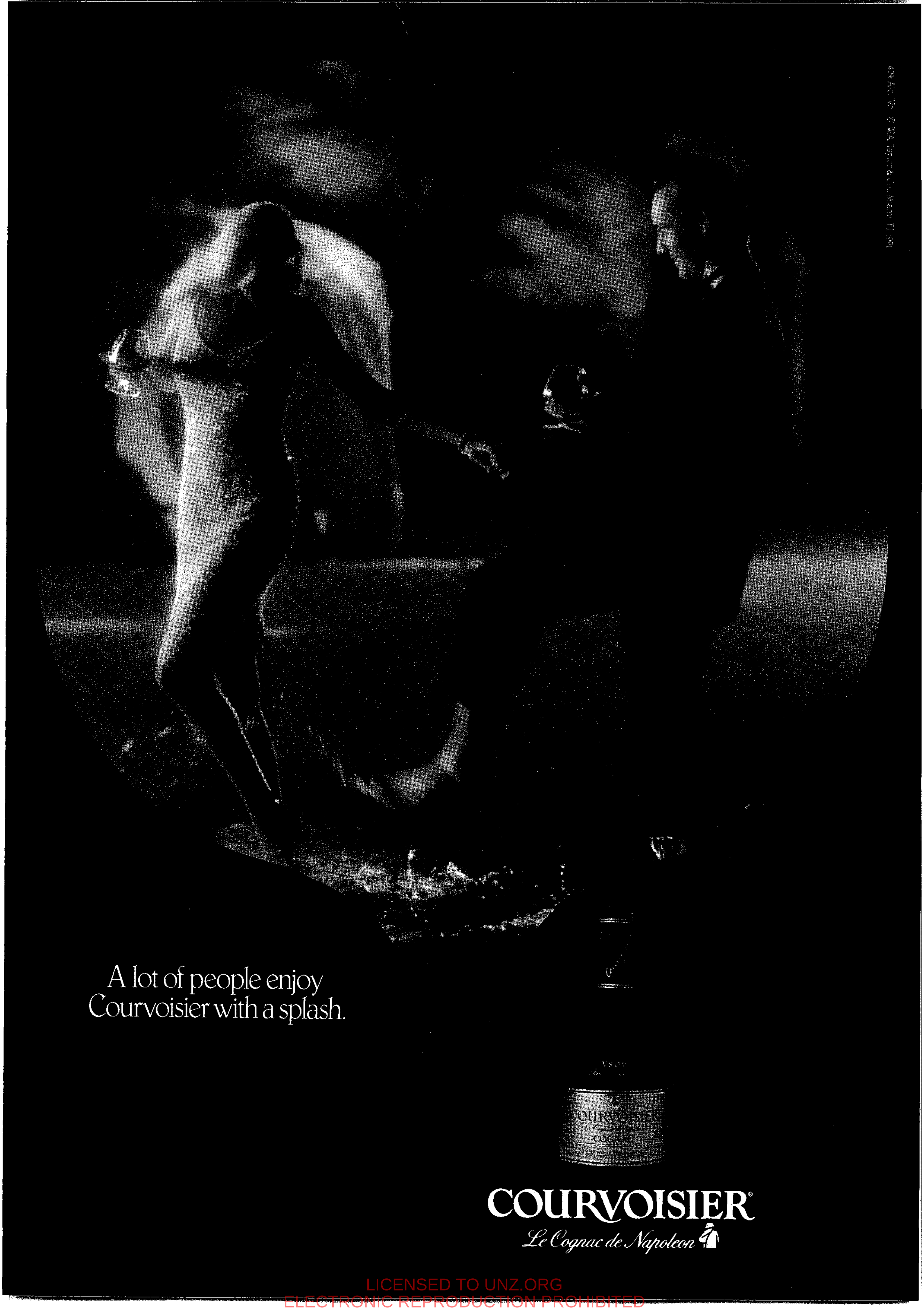
TWICE-TOLD TALE: *Irène Jacob does double duty in Krzysztof Kieslowski's movie.*

Even by the standards of Eastern European filmmaking—where one survived by saying everything indirectly—Kieslowski is a remarkably oblique director. You could watch the whole *Decalogue* without ever being sure which particular Commandment a given film referred to—was it adultery or honoring thy father? If anything, *The Double Life of Véronique* is even harder to figure out, for its down-to-earth settings are charged with the suggestion of unseen spirits and small, eerie moments: a well-dressed older man exposing himself before Veronika, then walking casually on; Véronique's eyes being drawn toward a wrecked car as it's hoisted by a crane. Kieslowski has a genius for imbuing such events with life's unfathomable density; arbitrary but somehow meaningful, these ambiguous epiphanies suggest a thwarted effort to communicate. By the time Véronique stares at a photo she unwittingly took of Veronika staring right back at her, *Double Life* seems less a movie about real European countries than about the kind of multiple universes found in Philip K. Dick's science fiction, where different realities exist side by side and sometimes merge in occasions bordering on the religious.

Although filled with mysticism, Kieslowski's movie is grounded in a common psychological response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's following our every move. Similar feelings inspired *Wings of Desire,* but Kieslowski's too metaphysically serious for the enjoyable kitsch of Bruno Ganz cashing in his white angel wings to become a Technicolor human being. Like Antonioni's *The Passenger* and Godard's *Hail Mary*—two misunderstood works that conjure an Other World beyond ordinary human experience—*Double Life* is attuned to the inscrutable workings of human destiny.

This is lofty stuff, and what keeps the picture from floating into the ether is its star, Irène Jacob, whose dark eyes and ripe lower lip offer teasing intimations of Isabella Rossellini. Although she won the top prize at Cannes, I'm not sure she has the subtlety of a great actress. But she's unquestionably a great and beguiling presence. Kieslowski gives her the full movie-star treatment, his camera gazing with adoration as she whirls into restless motion, always running, striding, driving, changing clothes, making love. In a movie dominated by earth tones and

Photograph by M. Jeziorowskasideral.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the play of glum shadows, Jacob's drenched in peach-colored light.

Kieslowski's a master stylist who's impossible to catch in the act of being stylish, and he captures his heroines' enchanted state of mind with delicately unobtrusive camera work; there's a lovely circling pan when Véronique and Veronika face each other in Kraków. Hoping to evoke the invisible affinities that are his subject, he risks everything on the power of Zbigniew Preisner's score for orchestra and voices. It pays off. Preisner's music does for this movie what Ennio Morricone's did for *Once Upon a Time in America* or Georges Delerue's for *Jules and Jim*. Just to hear a few notes is to be inexplicably moved.

Along with the wayward Finnish director Aki Kaurismaki, Kieslowski is the reigning master of the laconic school of European filmmaking—he never explains anything away. Skeptical of reason's power to take the measure of human experience, his movies are suffused with unblinking respect for the world's appalling, exhilarating, ineffable strangeness. Terse as a Western, romantic as opera, *The Double Life of Véronique* is a movie about the mystery of life that isn't afraid to be mysterious.

THOUGH A CHARTER MEMBER OF THE FRENCH New Wave, Jacques Rivette has never had even an art-house hit in America. He may never come closer than with **La Belle Noiseuse,** a magisterial four-hour film about a once-celebrated painter, Edouard Frenhofer (Michel Piccoli), who, after a decade of timorous inactivity, picks up his brushes and attempts to transform a beautiful young woman, Marianne (Emmanuelle Béart), into a crowning masterpiece.

Rivette unfolds his story with supreme deliberateness, taking his stand against the movies' naïve penchant for viewing artists as mythical figures who churn out masterpieces while the camera capers and swoops. *La Belle Noiseuse* answers such hokeyness with a psychologically penetrating account of artistic creation in all its prosiness and pain. We see Frenhofer fussing with his tools, doing lousy sketches in ink and charcoal, facing the abyss of his own mediocrity, artistic cowardice, impending death; we watch Marianne smoking cigarettes, being twisted into torturous poses, struggling to be recognized by an artist who's turning her into something she isn't—a painting. Filmmaking doesn't come purer than *La Belle Noiseuse,* which makes it a succulent irony that one key reason for its New York success isn't Rivette's avant-garde daring but our own derrière-garde voyeurism: The gorgeous, violin-shaped Béart is naked for nearly two hours. If Frenhofer had been painting sunflowers or peasants, you'd have to fly to Paris to find a theater showing this movie. ■

Theater/John Simon

GLOSSY GLOUCESTER, SHODDY CHICAGO

"*. . .Park Your Car* may be more vehicle than play, but riding with Jason Robards and Judith Ivey makes for a relaxing outing. . ."

THE DRIVER'S SEAT: *Ivey and Robards in Israel Horovitz's* Park Your Car in Harvard Yard.

ISRAEL HOROVITZ IS THE SORT OF WRITER AN endangered theater could use more of: the boulevard playwright, base of the pyramid that makes the apex possible. Neil Simon is of that genre, and so is A. R. Gurney. But who else? To earn the title, you must be prolific, you must know what pleases the crowds, you must forget about being an artist (secretly you can harbor whatever delusion you like), and you must, most of the time, be a hit. Horovitz does not yet qualify on all these counts, but he is of the species and may yet establish himself, though whether with **Park Your Car in Harvard Yard** remains to be seen.

This play, which has been around for fourteen years, is one of the Gloucester cycle, chronicling—or inventing—the life of that Massachusetts fishing town in which the Horovitz clan has, by and large, settled. *Park Your Car* spans the last year in the life of Jacob Brackish (a name too pat to ring true), who, ailing and failing, hires a young widow as a housekeeper—the first time anyone has shared his decaying house lined with phonograph records and littered with books. The woman, Kathleen Hogan—the play's only other character if you discount the cat, who makes a brief appearance (though I'm for counting him; whoever can keep his cool while being hefted, lofted, wafted about is an actor in my book)—has a secret agenda. It seems that Jacob, a prize curmudgeon who for decades taught English and music appreciation at the high school, flunked just about everyone—certainly Kathleen's father, mother, late husband, and herself.

Jacob doesn't even recognize Kathleen when he hires her, and her recriminations fall on doubly deaf ears: first, because he seems to be deaf as a post when his remarkably fallible hearing aid conks out, and, second, because his immured heart cannot hear the hearts beyond its self-made wall. All he wants is his books and LPs and the local classical-music station, where an equally decrepit disk jockey can barely wheeze out music titles and pleas for a handout. The subject of the play is how that year of skirmishings goes by: abrasively (Jacob), instructively (Kathleen), and briskly (the seasons). There is a good deal of humor and a set of somewhat unsurprising surprises.

You could say that the play is manipulative; that the twists, though predictable, are wildly contrived; that the evening ends up less moving than intended. But you should also say that the dialogue tickles, provokes, soothes, and entertains. As usual, Horovitz tries to pack too much into the piece—some of it merely showy, some of it incredible. But, even if it is slightly synthetic, there is stage life in these characters, each exuding plenty of droll savor. Especially so when they are enacted flawlessly by the likes of Jason Robards and Judith Ivey. Each comes with a capacious bag of the best tricks, used but eminently reusable, and each delights. And it's bracing to see two professional charmers allow space for the other person's charm, a rare thing among professional charmers. *Park Your Car* may be a vehicle more than a play, but riding with these two makes for the most relaxing outing since we drove along with Miss Daisy.

Ben Edwards, the canniest designer of dilapidation, provides the seedy set, atmospherically backed by Jane Greenwood's costumes, Thomas R. Skelton's lights, and John Gromada's sounds. Zoe Caldwell has staged the play with a cunning balance of bustle and breathers, a sense of lived rather than merely acted life. And Horovitz, even if the ultimate polish and savvy still narrowly elude him, knows how to keep you amused.

In the Jungle of Cities, FORMERLY BY BERtolt Brecht, must now be ascribed to Anne Bogart, whose total distortion of it is on view at the Public Theater. Even as we mourn the death of Joseph Papp, whose loss will loom larger with every passing year, we must save some space in our hearts wherein to grieve for what Miss Bogart has perpetrated against Brecht, the theater, and—to the best of her limited abilities—mankind. For what the director offers us has only incidental bearing on Brecht's interesting but immature, veiledly autobiographical third play (1927 in the revised version, used and abused here). The text has been cut and otherwise meddled with—the translator's name isn't even in the program—but that is the least of it. After some 45 minutes, and the departures of several spectators, I, too, left; a longer stay would have been unendurable.

Miss Bogart paints the faces of every character a different color—red, green, yellow, etc., some of them even two-tone—seemingly without, or against, any rhyme or reason. Actually, it is partly to be facilely avant-garde, partly to be stupidly politically correct. Since the villainous Shlink and some of his henchmen are Malays of the Peter Lorre variety, the

Photograph by Joan Marcus.

work might be foolishly viewed as anti-Asiatic rather than, correctly, as a macabre pseudo-Hollywood fantasy laid in a mythic Chicago. So Shlink is made up to be the whitest person on stage; siblings are played by a black and a white, the black in red makeup (a Native African American?), and so on to further confuse the issue. Gabriel Barry's costumes carefully avoid any collective sense, and are often out of individual character. Donald Eastman's set, the Potemkin façade of some sort of warehouse that doesn't change, has little bearing on the changing action. Heather Carson's lighting, however, does keep changing—unmotivatedly.

This is a New York Shakespeare Festival and Mabou Mines co-production (note that JoAnne Akalaitis, NYSF's new artistic director, is a product of Mabou), and these standard Mabou actors must be reckoned as some of the worst that can be scraped up in New York. Two of the characters are named Baboon and Worm; perhaps taking this as a cue, the cast is a menagerie of untalentedness and ugliness to whom "ensemble acting" would seem to be a dirty term. Here one person does nothing but an unconvincing shuffle, another mumbles deliberately (a particularly unhappy choice in a cast not distinguished for elocution), someone else does an old-style nancy-boy routine, and yet another merely grins and grins. And Ruth Maleczech, the Mother Outrage of Mabou Mines, plays two roles here—including one that Brecht never wrote.

The misdirector comes up with all sorts of stylized movement and business—if sheer ungainly and arbitrary busyness constitutes enough style to merit the name "stylization"—and, lest any of Brecht's surviving meanings come through, has the sound level of Judson Wright's wretched music up high enough to drown puppies, never mind words. I am very far from demanding naturalism from drama, but where a text has all the antirealism you could ask for built into it, to try to cram in, contradictorily, more is not just to paint the lily, it is to defoliate it.

Anne Bogart has previously endeared herself to me by placing the action of *Spring's Awakening* on a spaceship and that of *South Pacific* in a disabled veterans' ward; she endeared herself to Providence's Trinity Rep (which, having read the raves she gets in certain publications, hired her as artistic director) to the point where they encouraged her to leave at the first opportunity. Her work strikes me as absolutely mindless, untheatrical.

Moreover, Bogart turns the 102 minutes of running, or crawling, time into one claustrophobic act, hoping to forestall a mass exodus. So don't just take my word for it; do check out the horror, but be sure to ask for tickets on the right, i.e., entrance and exit side, of the house. The exit on the far (left) side leads to a blind alley, and my companion and I very nearly had to climb a fence to escape.

A Piece of My Heart IS SHIRLEY LAURO'S dramatization, with liberties taken, of some of the life stories reported by Keith Walker in his book of interviews with 26 women who went to Vietnam as nurses or entertainers, and whose experiences—both there during the war and later back in the States—proved to be various circles of hell. It is a tragic tale well worth retelling, but the way Miss Lauro presents it is, to put it mildly, counterproductive.

By shuttling among the stories of six women rather than concentrating on and developing one, she gives us poster art instead of dramatic art: six characters in search of a play that isn't there. The movies can interweave several lives without focusing on one; the narrower confines of the stage require emphasis on one or two. Even in *The Three Sisters* it is hard to give Olga equal importance with Masha and Irina; still, three might just be company, but six is a crowd. If, on top of that, the stories are by now very nearly stereotypes, the only thing that can save the playwright is language. Whether Miss Lauro is adhering too closely to the language of her historical prototypes or coming up with inadequacies of her own, we get a kind of rendering into translator's prose of something that in the original was, or should have been, searing poetry.

WRETCHED BRECHT: *The cast of* In the Jungle of Cities, *at the Public Theater.*

Photograph by James Hamilton.

There are facts enough here, nightmare and heartbreak of all sorts. But a catalogue is not a play; living newspapers are not drama. To have one's empathy jerked this way and that—and not only in six directions, because much of the horror concerns characters about whom we merely hear—makes the piece divisive, diffuse, a self-destructing contraption. And having "All the American men" played by one actor, which makes some kind of sense given the skimpiness of the material, nevertheless ends up smacking of gimmickry. Anything remotely cute should have been avoided here like Agent Orange.

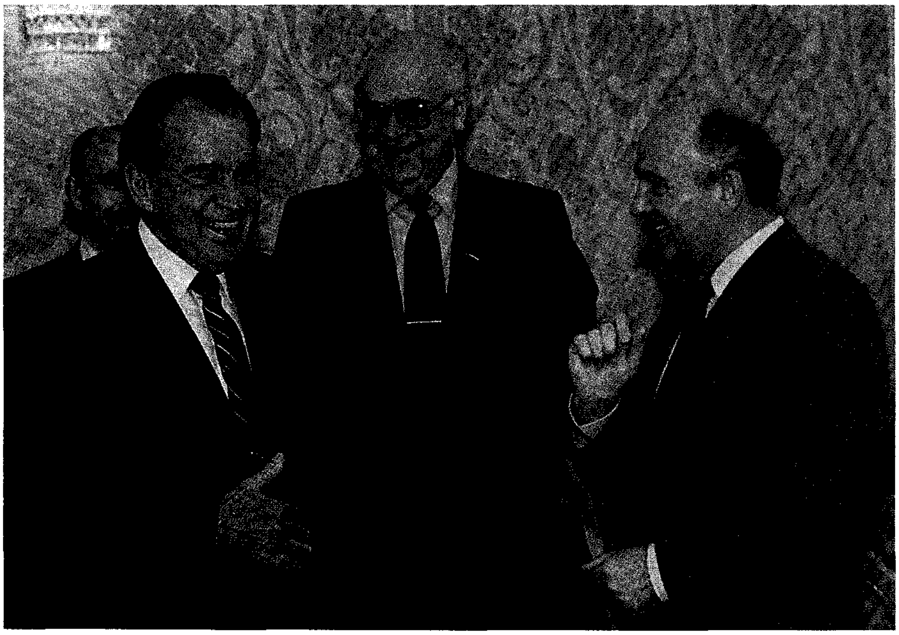
Although Allen R. Belknap's direction is uninspired, and James Finhagen's scenery only functional where a little more would not be amiss (particularly awkward is the attempt to convey flying, though at that Richard Winkler's lighting also fails), the acting is not to be faulted. Among the women, I particularly admired Kim Miyori, Novella Nelson, and Corliss Preston, though the others performed honorably, too. Likewise, Tom Stechschulte did all one man can do for "All the American men." There are fleeting moments when the thing grabs you anyway—who could resist the sight of the wall with the names of all the dead in lights that go on and then off?—yet the effect comes off not because of Miss Lauro but almost in spite of her.

POTENTIALLY THE BRIGHTEST SPOT ON NEW York's nightclub scene, Rainbow & Stars has yet to find the right format for its shows. Currently, the **Rodgers & Hart Revue** has gifted performers but ones that together generate no real electricity. Jason Graae is a wonderful musical comedian, but we also need a leading man. Judy Kuhn has a fine voice and the makings of a true leading lady, but she must get a softer hairdo and more flattering dress, and open her mouth less angularly. Elaine Stritch and Margaret Whiting are each fine, but two older women are a tautology. Fred Greene, the director, does not use the tight space cleverly, and Fred Wells's arrangements are inept. ■

Books/Rhoda Koenig

WATER UNDER THE GATE

". . .Ambrose has written a fiercely fair chronicle of Nixon's past two decades, sensitive to the contradictions of this isolated man. . ."



OUT OF THE ASHES: *With Anatoly Dobrynin and Mikhail Gorbachev in Moscow in 1986.*

Nixon: Ruin and Recovery, 1973–1990 (Volume 3), *by Stephen E. Ambrose. Simon & Schuster; 667 pages; $27.50.*

ON JULY 4, 1974, STEPHEN E. AMBROSE writes, he expressed his patriotism by nearly coming to blows with a Nixon supporter, saying that he "thought Nixon should not only be indicted and found guilty, but punished by being sent to jail." He "was one of those millions of Americans who were furious with [Gerald] Ford" for pardoning Nixon before he could be indicted for any Watergate crimes, and he still considers his subject to have headed an administration that was "more ruthless, more partisan, more personal, [and] more reckless in its disregard not only for the law but for the decent opinion of mankind" than any other in American history. The man was "dishonorable, despicable, and a horrible example."

Yet the sentence containing that last assessment also judges Nixon to have been "heroic, admirable, and inspiring." While working on his biography, Ambrose came to appreciate and even like Nixon, to sympathize with him for his bad luck and bad press, and to be scornful of historians who put their distaste for Nixon above their obligation to history, such as the Duke University professors who rejected the former president's papers: "Thus the spirit of scholarship in the political science department at Duke." This dual view has enabled Ambrose to write a fiercely fair chronicle of Nixon's past two decades and has made him sensitive to the contradictions of this private, indeed isolated, man who became the most public figure in the world, of the nominally most powerful man on Earth who was incapable of saving himself. His style is clear, forceful, and benefits from a mildly impertinent wit: Alexander Haig replaced H. R. Haldeman as chief of staff because "Nixon needed help now more than ever."

Though the first two years of Ambrose's survey (which take up three quarters of the text) may seem achingly familiar, readers who are not Watergate fanatics but do have a reasonable knowledge of the case will nevertheless find much to surprise and amuse them in this still incredible story. Along with re-creating the scenes we know of the shifty Oval Office discussions, of Nixon and Kissinger praying together, Ambrose has discovered many new treasures in interviews and presidential papers. Cheered by the gratitude of returning Vietnam prisoners of war, Nixon tells Haldeman not to exploit their letters by releasing them to the press. He should, instead, "let them leak out." Nixon's chief legal counsel, John Dean, cannot tell him which Watergate miscreants would be liable for what. Haldeman suggests that Dean try to find out from the head of the Criminal Division of the Justice Department on the pretext that "my friend is writing a play."

Perhaps the greatest irony of Nixon's downfall is that a man whose success depended on his ability to deal with hard facts repeatedly described his problems as a matter of public relations. Vilified for the December 1972 bombing of Hanoi, Nixon told Haldeman that he had to portray "the character of the lonely man in the White House, who, with very little support from the government, active opposition from the Senate, and some in the House, and overwhelming opposition from the media and the opinion leaders . . . alone held on and pulled it out." A similar attitude colored his view of Watergate, as, aloof from a public he did not much like or understand, he decided to manipulate them rather than treat them with the respect conferred by plain speech.

Although Nixon had always assiduously sought the goodwill of other politicians, in the greatest crisis of his life he cut himself off from support on Capitol Hill, trying to frighten rather than flatter congressmen into submission. (Perhaps he felt that, having played the courtier all his life, he had reached the point where he could discard such tedious niceties.) Nixon's hubris was fueled by overwhelming self-pity, which allowed him to justify his most flagrant breaches of judgment and law, as well as his insistence that his misconduct was not the first of its kind, not as bad as that of other presidents—and therefore should not be punished. In August 1973, for instance, Nixon commissioned a poll "that asked which was the more morally reprehensible, the drowning of Mary Jo Kopechne or the bugging of the DNC." Not only was the question a sleazy one—it reflected Nixon's utter incomprehension that, in chewing over with his aides how to cover up a crime, he had behaved exactly like Kennedy, who talked for hours with his public-relations men before he called the police.

Ambrose's dislike of Nixon's coldness

Photograph by Tass/Sygma.

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and self-regard (his insensitivity to his long-suffering wife—forcing her to pose for "historic" photographs when her face was running with tears—is appalling) is balanced by his respect for Nixon's stoicism. On leaving office, for instance, he refused to do a deal with the special prosecutor, telling Haig, "Some of the best writing in history has been done from prison. Think of Lenin and Gandhi." Yet if Nixon did have a great deal of genuine courage mixed in with the photo-opportunity kind, his contempt for feelings (other than anger) kept him dangerously apart from his people and denied them the chance to purge themselves of the Watergate scandal. Never having expressed contrition, he has never given Americans the opportunity to forgive him.

Nixon's disdain for emotional display also allowed him to deceive himself into exaggerating his skill at repression and minimizing the public's ability to use its instinct. Anyone of normal sense and feeling would have realized that "I am not a crook" carries as much conviction as "This will interest you." He also tried to fool himself into thinking that he did not care about criticism, but his obvious touchiness only made his enemies goad him even more. (Another disliked but admired leader, Margaret Thatcher, was similarly ridiculed as a cold, humorless philistine, but her unruffled calm made her detractors look silly and ineffectual.)

Ambrose's portrait of Nixon's strongly loyal family, as well as of his and his wife's health problems, cannot fail to engage our sympathies. Both of them nearly died not long after Nixon resigned—Pat from a stroke after reading *The Final Days*, Nixon from internal bleeding after an operation to relieve a blocked vein. (Eerily, as he slipped into a near-fatal coma, he heard a nurse screaming, "Wake up, Richard"—a name he had been called only by his late mother. Nixon so revered her memory that, says Ambrose, he conveyed a completely false picture of his conversation in the Watergate tape transcripts by insisting that "expletive deleted" replace such bad language of his as "hell" and "damn," explaining that "if my mother ever heard me use words like that she would turn over in her grave.")

In focusing so tightly on Nixon, Ambrose himself isolates the man a bit more than he should. Spiro Agnew, who combined the usefulness of Vice-President Throttlebottom with the integrity of a buildings inspector, gets only a walk-on, and Gerald Ford is considered only in relation to the man who appointed him. In rejecting Ford in 1976, the voters were not simply saying that they didn't want the man who pardoned Nixon; they were also saying that they didn't—at least not just yet—want an imbecile for a president. Ambrose also refers only in passing to the presidential behavior that has occurred or been revealed since Nixon left office—Carter's incompetence, Reagan's superficiality, Kennedy's philandering—which has made Nixon look better in comparison as well as in retrospect.

Even without contrasts, though, many of us have taken the same journey as Ambrose in the past eighteen years and concluded that, while we were right to rejoice at Nixon's resignation of his office, we might not have been smiling so broadly if we'd known the price. "Because Nixon resigned," says Ambrose, "the welfare reform he proposed that was so badly needed died. So did his program providing health insurance for all Americans. Who can measure the misery endured by millions of poor Americans as a result? . . . Because Nixon resigned, revenue sharing died. This came just at the time the cities were losing their factories and tax bases. The result was visible poverty in the cities, in the form of homeless men, women, and children, such as had not been seen in America since the Depression. . . . When Nixon resigned, we lost more than we gained."

In brief: IN **Mystic Chords of Memory: The Transformation of Tradition in American Culture** (Alfred A. Knopf; 864 pages; $40), Michael Kammen seeks to demonstrate the way in which we learn about, celebrate, and make use of our history. Unfortunately, this worthy theme is defeated by a style that regurgitates lists of facts, many of them trivial and dull, without pausing to draw breath or conclusions, and that is full of professorial smugness and coy, misplaced familiarity ("Van Wyck Brooks's hair would have stood straight up had he not been wearing a brush cut already"). Some interesting facts—that in 1910 a southern university fired a teacher for saying Lincoln had been a greater statesman than Jefferson Davis; that when a Columbus Day holiday was proposed, a 1903 newspaper editorialized, "Nobody but our engaging friends of the Mafia would need all day in which to celebrate the feat of their compatriot"—do not make up for an uncritical survey that listlessly hammers a few obvious points and contents itself with one brief remark about a single provocative one: that the upsurge of interest in our nation's past coincides with a breakdown in the family that imperils our own.

BY OUR CONTRIBUTORS

The Media Show: The Changing Face of the News, 1985–1990, *by Edwin Diamond. The MIT Press; 230 pages; $19.95.*

The Business of Living, *by Stephen M. Pollan and Mark Levine. Fireside Books; 299 pages; $12.*

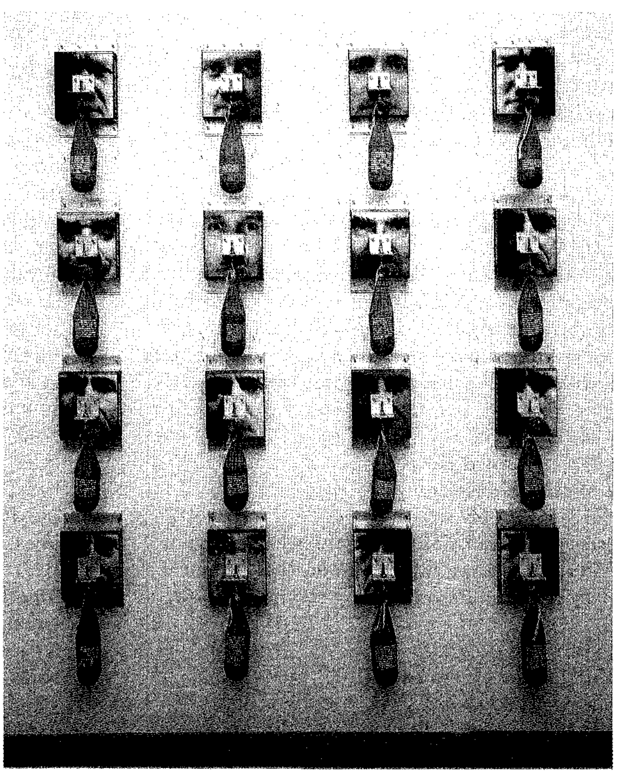
Art/Kay Larson

GETTING PHYSICAL

". . .Ashley Bickerton's new show attends to what he calls love but everybody else will call sex. Human desire seems to hover. . ."

THE ECONOMY MAY BE SINKING LIKE A PUNCtured octopus. The auction houses may be wailing on their way to the bank. The bill for the eighties has come due in more ways than one. Yet it's not entirely bleak outside. The fierce energy of the museums this fall is beyond anything I can remember. (Museum people caution that the future may be less giddy, since most shows are planned years in advance.) And how often did I hear complaints in the past decade that the gallery scene was afloat in hype? Be grateful for the nineties: A slow market means a slow marketing mentality.

At the moment, at least a dozen shows make a claim for attention. **Louise Bourgeois,** at Robert Miller, goes on being herself (her nearly 80-year-old self) with indefatigable assurance. At Jack Tilton Gallery, **Rebecca Purdum** continues to churn out wreathy colored fogs, in the manner of Turner paintings, that are conceptualized abstraction rather than something harder to achieve. Riding on his Netherlands renown, **Han Schuil** appears at Germans van Eck with abstractions painted on aluminum sheeting and scattered with symbols from international signage, looking something like Mondrian mated with Swiss road signs and ski-slope symbols. **Haim Steinbach,** his radar tuned to the mood of this fifteen minutes, has converted the Jay Gorney gallery into a simulacrum of bumpkin nostalgia, with clapboard walls and old "family" photographs, straight out of the bogus feel-good inventory of the Vermont Country Store.



SUBLIMINAL MESSAGE: *Bickerton's* Limits.

SEX, PAIN, AND PHYSICAL LIMITS ARE ON several minds at once. The splashy New York debut of **Matthew Barney,** 24, sends the smell and taint of the locker room through Barbara Gladstone Gallery. Barney, who made the cover of *Artforum* in September, is concerned with placing the body at risk, by its own will and its desire for extremes. Appropriately, this installation tries every trick at once. There is a disassembled athletic locker, carefully constructed out of the plastic used in prosthetic devices, and a football jersey numbered 00, a reference to the go-for-broke playing style of the Oakland Raiders' Jim Otto. There is a flesh-colored exercise mat, and a heart surgeon's chest retractor. The peculiar mix of art and sexuality here is suggested by the combination of wax and Vaseline that Barney uses to mold various exercise tools: barbells, free weights, a weight-lifter's bench. Wax was a favorite medium of Joseph Beuys; Vaseline is used by athletes to protect skin from injury, and by homo-, bi-, and heterosexuals as a sexual lubricant.

Barney plotted the path of his own body through this show, in a two-hour crawl he made across the ceiling, down a stairwell to the basement, and into a meat-size cold-storage locker. This feat, performed with the help of ropes, slings, and mountain climbers' ice screws ("prosthetic devices" again), is documented by the presence of the screws and their plastic holders on the ceiling. Several videotapes show Barney in drag, demonstrate the uses of some strange instruments, and—if you bother to get an explanation from the staff—invoke Harry Houdini, who defeated all the attempts to chain, drown, and suffocate him, but who died from a punch in the solar plexus.

Barney has made one of those lightning arrivals that can later spell trouble for artists. I've never seen so many mixed metaphors in a single show, and I can't imagine ones less visually engaging. The exhibition at times seems about to detonate from overkill. Jocks are not known for their aesthetic sense, and Barney doesn't do much to change that image or to remove the suspicion that this body obsession speaks mainly to fashionable sexual politics. On the other hand, Barney gets an A for originality. If he can just survive his debut, you can expect more from him. (99 Greene Street; through November 23.)

AT SONNABEND, **Ashley Bickerton** accelerates with both hands on the wheel. He's developed a remarkably supple formal language that allows him to invoke a number of urgent subliminal forces within a single work (or two). In his new show, he attends to what he calls love but everybody else will call sex. Bickerton has always preferred to make objects that come with their own straps, handles, and hardware. It's a logical leap to realize that these black straps, D-rings, and so on also are part of the paraphernalia of sexual obsession. Portraits of the presumed perpetrators appear in *The Limits of the World I.* In a similar picture, the backdrop is the view of Earth from a satellite. The phallic orange "bombs" that hang ominously off these two pictures are inscribed with explicit sexual invitations from hard-core "personals" pages. When the bombs drop and explode, all hell will likely break loose.

Bickerton's objects are "vehicles of transportation," in all senses of the phrase. Some of them can literally be picked up and hauled to the beach (with attached handles). You could float away on them. There are undertones of boyhood's adoration for hardware, not to

Photograph courtesy of the Sonnabend Gallery.

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Illustration by Jeanne Fisher

mention the "purple thundering sky" of adolescent sexuality. (The phrase is printed across a canvas that pictures what the words describe.) Their carryall function doubles as sadistic in the ecological sense, because it allows their presence to be imposed on a world that may not want them. (Just as the products of advanced industrial culture are being deposited on pristine beaches around the globe.)

Within all of Bickerton's work is a lingering reverie about Eden. The way Eden is enjoyed, however, carries the seeds of its destruction. There is an enormously subtle dialogue going on here between the conflicting voices of annihilation and regeneration. The dialogue carries over, naturally, to sex—especially to the extremes of sexual fantasy, which package the wish for annihilation in the shape of a yearning for release. In all this work, a generalized human desire seems to hover like one of those orange bombs over the unsullied earth, threatening it with deadly pollution.

Yet Bickerton raises the question of beauty, too. In *Style Piece/Head Trip I,* he stacks up photographs of people from traditional tribal cultures that enlist scarification and body manipulation as decoration: extended lips, enlarged earlobes, neck-stretching necklaces, nose plugs, and so on. Physical pain is indexed to sexual attraction and social status; there is another link to the ecological pain inflicted on the Earth. The longing for Eden is set off against the absurdity of the human search for it. Even the "simple," supposedly blissful preindustrial cultures do it, so what help is there for humanity in general? These are immensely complicated questions, and it's to Bickerton's credit that the work diminishes none of the complexity, and none of the yearning. (420 West Broadway; through November 16.)

Laurie Simmons HAS FOUND A SIGN THAT substitutes for a woman: a pair of doll's legs. This amputated female performs in roles that Simmons creates and photographs, currently presented in her show at Metro Pictures. Legs are a focus of men's obsessions. Simmons attaches them to a "body" that might be a book, a microscope, an accordion, or a gun. In some cases, there is an obvious metaphor. When the legs are coupled to a fountain, one thinks of the endless parallels between the "eternal feminine" and the "life stream" gushing in painters' jugs and fountains since the Renaissance.

But Simmons approaches this feminist social critique through the distancing eye of the camera, which takes most of the sting out of the imagery. The air of clinical detachment prevents any direct emotional identification, eliminates subliminal undercurrents, and limits Simmons to delivering ideological insights. (150 Greene Street; through November 16.) ■

Music/Peter G. Davis

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"...Mirella Freni continues to manage her voice expertly, and proof of that could be heard at her Avery Fisher Hall recital..."

THE DIVA MISS M.: *Mirella Freni.*

SURPRISING AND WONDERFUL THINGS CAN happen to singers late in their careers—voice, technique, and temperament permitting, of course. Those who may have seemed overly careful, even bland, in their prime sometimes surprise us with sudden bursts of energy. Take Renata Tebaldi. Long adored for her shining lyric soprano and appealingly modest persona, Tebaldi threw caution aside before retiring in the early seventies and departed the New York opera scene in glory, breathing fire and spending every last lira of her vocal capital on two strenuous dramatic roles: Ponchielli's La Gioconda and Minnie in Puccini's *La Fanciulla del West.*

I won't say that **Mirella Freni,** at 56, is ready, willing, or even able to exit through the same doors Tebaldi chose—she has always been a lyric soprano with a softly brushed tonal sheen as opposed to Tebaldi's more gleaming metal, a born Mimi rather than a born Aida. Freni is also unlikely to tackle Gioconda or Minnie—even her famous Butterfly has been sung only in the recording studio. But her recent recital of Italian opera arias at Avery Fisher Hall with the Orchestra of St. Luke's, Roberto Abbado conducting, made comparisons with her predecessor irresistible. Now four years older than Tebaldi was when she last sang at the Met, Freni is in even better vocal shape, although her soprano has also darkened and become richer with age. More to the point, as the days inevitably grow shorter, a singer with a reticent nature shows the same inclination to open up, abandon restraint, and give generously to an audience of adoring fans.

The program itself was a bit skimpy—six oft-sung arias by Cilea, Boito, Puccini, and Catalani interspersed with the predictable operatic overtures, preludes, and interludes. What there was of it, though, came from the throat and heart in ways consistently good to hear. The voice sounded even more firm and closely knit than on recent recordings, and the characteristic bloom is still there in abundance, its luster only slightly dimmed and its intonational purity scarcely damaged at all by the passing years. This allows Freni the luxury to expend her vocal resources pretty much as she pleases, effectively extending the emotional parameters of such arias as Catalani's "Ebben?... ne andrò lontano" from the usual droopy, self-pitying lament to a four-minute lyrical statement of convincing tragic intensity.

For some connoisseurs, even this is not enough—and, yes, Freni's interpretive art, no matter how far she stretches it, will probably always lack the exciting dramatic specificity and detailed musical observations of a true operatic original. Also, the restrictive format of her recital is a legitimate ground for complaint—depressingly typical in its selection and arrangement of familiar arias, reinforcing the common notion that Italian divas are either too brainless or too lazy to explore other kinds of music when they take to the concert stage.

Some have occasionally broken that stereotype. Before her career blew up in her face ten years ago, Renata Scotto, weary of singing the same arias over and over, thought of commissioning John Corigliano to write a half-hour cantata on the subject of Medea for her concert use. How nice if Freni could cultivate a similar musical curiosity along with a heightened involvement in the conventional repertory she has always sung. But, some will say, the fact that she has held back and paced herself conservatively explains why her voice works so well today, while the risk-taking Scotto, her senior by only a year, has virtually disappeared from the scene. Debatable. A voice is ruined by owner mismanagement, not by music. However Freni chooses to circumscribe her choices, though, she continues to manage her voice expertly, and proof of that could be heard in Fisher Hall. On her own terms, and on many other important ones as well, she is now singing better than ever. For that, grateful thanks.

OF ALL THE BRITISH CONDUCTORS WHO ROSE to prominence on the crest of the period-instrument craze and invaded America, **Roger Norrington** would seem to have the most to offer. Christopher Hogwood was the first to establish a big reputation here, and he remains a major presence, although his musical limitations were exposed early on. Trevor Pinnock struck out entirely when he overextended himself by conducting opera at the Met and becoming, briefly, music director of New York's Classical Band, which is still struggling to pull itself back together. John Eliot Gardiner, perhaps the most talented of all, set his sights elsewhere and seldom appears in this country. That leaves Norrington, who visits us frequently with his London Classical Players, guest conducts our leading orchestras, and last year got a foothold in New York as the Orchestra of St. Luke's first permanent music director and principal conductor.

In too many instances nowadays, the title of music director has a significance more practical than artistic. Often the position seems to be strictly honorary, bestowed upon a busy conductor who has little time to give an orchestra but whose name can bring international prestige and attract recording contracts. I would like to

Photograph by Christian Steiner.

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think that this is not what motivated St. Luke's, which long flourished as a free-lance group with an independent musical personality under the guidance of Michael Feldman, still listed as the orchestra's artistic director. But since St. Luke's feisty approach is not all that far removed from Norrington's own refreshingly revisionist if sometimes infuriating attitudes toward the standard repertory, perhaps the conductor's commitment will continue to grow and the marriage turn out to be a fruitful one.

The orchestra's recent all-Schumann concert in Avery Fisher Hall proceeded with vigor and was hardly dull. It intrigued me to hear how closely the *Rhenish* Symphony resembled the performance by Norrington and his London Classical Players on their new recording (EMI 54025). The results were so transparent, lean-textured, tightly coiled, and cleansed of vibrato that even St. Luke's gave the illusion of a period-instrument band. This is the brave new dry-point sound of the late-twentieth-century orchestra carried to its logical extremes—only to be rebuked in this case, almost amusingly so, by the young British cellist Steven Isserlis, whose throbbing and passionately inflected rendition of Schumann's Cello Concerto brought us right back to good old-fashioned Romantic virtues.

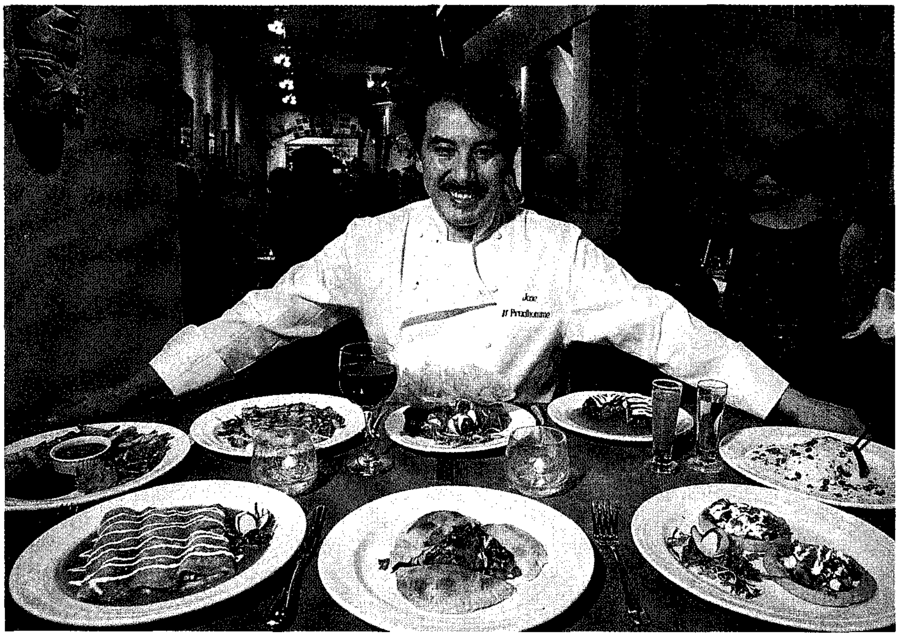
LAST MARCH, AT THE TIME OF THE PROKOFiev centenary, **Boris Berman** had to cancel his tribute to the composer due to a broken finger. Luckily, no permanent damage was done, and the pianist made up the date not long ago at the 92nd Street Y—the same afternoon as Yevgeni Kissin's recital at Fisher Hall, as it happened, which meant that New York's piano groupies had a hard choice to make. My admiration for Prokofiev and Berman—a potent combination readily apparent to anyone who has been following Berman's recordings of the composer's complete keyboard works for Chandos—won out. Volume four has just appeared (CHAN 8976: Sonata No. 8; Four Pieces, Op. 3; Ten Pieces from *Cinderella*), leaving five more discs to go.

The program at the Y gave a 30-year overview of the sonatas, from the young Prokofiev's first bubbly discovery of his own special sound world in No. 2 (1912) to the grim visions propounded in No. 7 (1942), the second in his great trilogy of war sonatas. Nos. 3 and 5 and the first Sonatina of Op. 54 filled in the years between. With a cool head, a warm heart, and lapidary precision, Berman defined the essential character of each score, impeccably integrating all the important musical gestures into a satisfying total picture. No. 7 might be conceived on an even greater epic scale, but for a grand tour through the total Prokofiev, I can't imagine a more observant or articulate guide. ▬

The Underground Gourmet/Fran Schumer

THE JOY OF MEX

"...Instead of gringo tacos (burritos, nachos), you encounter here dishes that Mexicans eat, but in parts due south of New York..."



MI COCINA: *Owner-chef José Hurtado-Prud'homme.*

BURRITOS ARE FINE, BUT THERE'S MORE interesting Mexican food around town these days, even in the bargain recesses where the Underground Gourmet hangs out. One of the prettiest is **Mi Cocina** (57 Jane Street, at Hudson; 627-8273), a quiet rose-and-yellow room that is typically Mexican without being nostalgic—i.e., no crossed cartridge belts on the walls.

The food is typically Mexican, too, which means that instead of gringo tacos (burritos, nachos), you encounter dishes that Mexicans eat, but in parts due south of New York: spicy chicken thighs steamed in beer, enchiladas with vegetables, and chicken and peppers in a velvety cream. That accessories such as Swiss chard and crème fraîche appear is the mark of a chef who learned cooking from his elders but merchandising from his peers.

With such inventive food, you're better off with wine than with beer. Ignorance is no excuse for not ordering it; all the hearty reds on the menu are good, especially the Marqués de Cáceres Riojas ($18 per bottle, $4.50 per glass). And just because Mi Cocina descends to the gaudy frozen margarita (lime, peach, melon, or blue) doesn't mean you have to, not when there's herb tea, iced coffee, and macho tequilas (served via shot glass) with evocative names—Tres Generaciones, Hornitos, and Conmemorativo.

For something that will hold its own even with the shot-glass stuff, try the empanaditas, plump baked turnovers of raisins, olives, and fiery beef ($4.95). Ancho chilies give the filling its heat and the flaky dough its slightly orange cast (that's queso blanco in the crust). Also in the tartelette category: baby pies of salsa, goat cheese, onion, and cilantro with crème fraîche ($5.95). The pies are dainty with their crimped edges, but not as exciting as the empanaditas nor as exceptional as the pollo en mixiote, even without the special effects: "That's presentation!" exclaimed a visiting chef, ogling the two packets of parchment prettily trussed in orange twine. But the insides are what you'll remember, two plump chicken thighs stewed with cinnamon, pepper, allspice, guajillo chilies, and thyme—the whole works steamed in beer ($5.95). With more beer, it's a perfect demi-meal, especially with a warm tortilla to mop up all that fiery sauce.

Guacamole is never that exciting, but the version served here is so smooth, who cares? It even has taste, thanks to serrano chilies. The secret is not just what the chef uses (perfectly ripe avocados) but what he omits (lime). It's $5.95 for an ice-cream-scoopful plus delectably grease-free tortilla chips. Other light appetizers include the ceviche de calamares in a snappy lime-garlic marinade ($4.95) and a salad that's mostly lettuce (the promised "summer vegetables" amount to a floweret of broccoli or two), $5.95.

The owner is a little French—his grandfather was French—and not surprisingly, so is his most successful entrée, pechuga con rajas a la crema (grilled breast of chicken and sautéed peppers in a pool of butter and cream), $11.95. On the subject of chicken, a companion said, "I hate it pink; I hate it dry." This is neither, and irresistible with its spray of onions and peppers in the silky sauce. The accompanying potato chunks are warm and crisp.

Even Mexican restaurants do pasta, and Mi Cocina is no exception—except that it does it well. Pasta fresca con salmon y rajas is a hearty bowl of peppery noodles, grilled salmon, and roasted poblano chilies. The crème fraîche gives this dish its slightly sour taste, but as in sourdough bread, that's all to the good ($11.95).

In the gringo category, Mi Cocina serves enchiladas, but the ones called verdes con crema are a superior breed—three slender corn tortillas filled with chicken or cheese (you want the mild and creamy queso Chihuahua) in a fresh and astringent tomatillo sauce ($10.95). The fajitas, too, are first-rate, the steak triply scorched with pasilla, ancho, and chipotle chilies ($13.95). Enchiladas rojas con acelgas ($9.95) sounds innocuous with its healthful filling of Swiss chard, but beware: Those chipotle peppers are mean.

On an early visit, more than a month ago, dessert was limited to the light, almond-flavored flan typical of the Yucatán, but owner José Hurtado-Prud'homme promises a more extensive list. Hurtado-Prud'homme came to cooking via engineering, his grandmothers, and a junior-high-school cooking class with 48 girls. The dark-haired maîtresse d' is his Polish-born wife, Marzena, who cooks great pirogis—but only at home.

Mi Cocina is open for lunch Monday through Friday noon to 4:30 P.M., for dinner Sunday through Thursday 5 to 11 P.M. and Fridays and Saturdays till midnight, and for brunch Sundays 11:30 A.M. to 4 P.M. A.E., C.B., D.C., M.C., V. ■

Photograph by Charlie Samuels.

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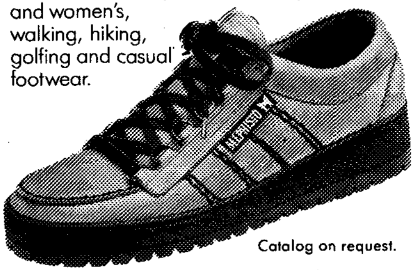

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SALES & BARGAINS

BY LEONORE FLEISCHER

LOVE AT FIRST BYTE

GENESYS IS A FULL-SERVICE COMPUTER COMPANY providing hardware, software, service, training, and support. If you sign up to take any of the company's three popular computer-software courses by December 6, the usual fee is reduced by 20 percent. The WordPerfect course (8 hours, was $249, now $200) is highly recommended, but you may also take PC Basics (4 hours, was $125, now $100) and Lotus 1-2-3 (8 hours, was $249, now $200). There's a limit of 8 students per class, and students get professionally developed course material to use after the classes are over. Checks accepted; no credit cards; phone for appointment. *Genesys, 325 Fifth Ave., near 32nd St., fifth floor (889-4411); Mon.–Fri. 9 a.m.–8 p.m.; through 12/6.*

CLASSICS MAJOR

THIS SMALL WORKROOM OFFERS, AT BELOW-wholesale prices, tailored separates in natural fibers for women who wear sizes 4–12, including many one-of-a-kind samples. For example, classic silk and challis shirtdresses, retail $275, here $85; patterned black velvet tops, retail $110, here $30; silk blouses in solid colors, retail $160–$180, here $80–$90; knee-length and longer velvet skirts, retail $110–$180, here $40; blouses in paisley or French-striped cotton, retail $90–$140, here $40 and $45 respectively; a variety of vests, retail $90–$120, here $20; one-of-a-kind coats in luxury fabrics, here $175–$400; 2 racks of linen and cotton garments from spring, here $25 per piece; wool-challis, chiffon, and silk print scarves, retail $50–$175, here $25–$80. Also, one- and few-of-a-kind items at $60–$175 per piece include blazers, skirts of heavy silk, 2-piece paisley dresses, and silver-and-gray plaid silk-and-wool separates. A.E., checks accepted; all sales final. *Metro Classics, 264 W. 35th Street, Room 1806 (563-0894); Mon.–Fri. 10 a.m.–5 p.m. and Sat. till 3 p.m.; through 11/16.*

A SEPARATES' PEACE

FALL- AND HOLIDAYWEAR DIRECT FROM THE designer, in sizes to fit up to 12/14 (most of it in sizes 4, 6, and 8), is at wholesale and below here. For example, a black stretch rayon-crêpe mini-dress with ostrich-trimmed fishnet sleeves, retail $240, here $120; black taffeta sleeveless surplice dress with short pleated skirt, retail $190, here $120; plaid wool jumper, retail $230, here $75; mini-kilts with kilt pins, retail $210, here $75; houndstooth toggled coat, retail $240, here $150; also, one- and few-of-a-kind samples of knits and holiday pieces; plus attractive rayon mustard floral separates from early fall, now $35 each for blouse or skirt. Contemporary jewelry that is also discounted has a Byzantine look and is made of solid brass electroplated with a 24K–gold, sterling-silver, or gunmetal finish. All pieces are set with such semi-precious stones as amethyst, garnet, onyx, and sodalite, including pins with square-cut cabochons of carnelian and dark jade, retail $115–$130, here $46–$62; double-sided star-shaped pendants studded with carnelians and bloodstones, retail $120, here $44. A.E., M.C., V. accepted (for clothing purchases only); no checks; all sales final. *Robespierre/Nicholas Thatos, 225 W. 35th St., penthouse (take elevator to seventeenth floor, walk up one flight; 594-0012); Thurs.–Fri. 10 a.m.–6 p.m., and Sat. 11 a.m.–5 p.m.; 11/14–16.*

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017-5998, six weeks before the sale.*

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Choice #110 electric knife sharpener, here $59.98; Olympia Cremina espresso- and cappuccino-makers, here $349.98 for either. A.E., M.C., V., checks accepted; exchanges possible. *Zabar's, Broadway at 80th St. (787-2000); Mon.–Fri. 9 a.m.–7:30 p.m.; Sat. till 10 p.m.; and Sun. till 6 p.m.; Housewares Mezzanine: 9 a.m.–6 p.m.; through 12/31.*

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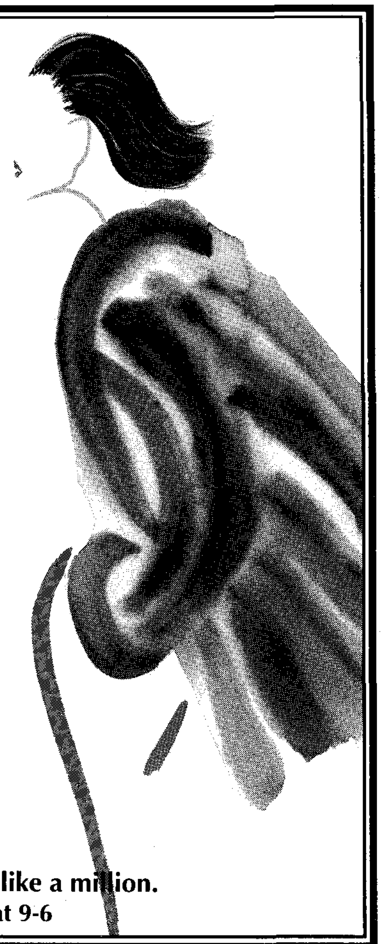
PLEASINGLY PUMPS

ANDRÉ ASSOUS ONE-OF-A-KIND NEW SPRING samples in women's shoe sizes 6 and 7 are discounted at this shoe store, were $60–$175, now $39.90–$49.90; all Cole Haan shoes are 20 percent off, such as bit loafers in black leather or suede, were $155, now $124; woven-leather boots by Cori in black and cognac, were $275, now $210; Studio Paolo wishbone-strap pumps in black or red suede, were $114, now $89; store's own brand mid-heel sling-back pumps in purple or black suede or black leather, were $125, now $95; Silvestri shoe boots with Louis XIV heel, were $195, now $139.90. For men, in sizes 7½–12M, Cole Haan shoes are 20 percent off, such as suede kilties with monkstrap in loden, rust or black, retail $170, now $136; Steeplegate brown nubuck shoes with leather-and-rubber soles, were $117, now $59. Format wide retro neckties, now $29.90; socks by Format, Headphones, Modules, and Achile are 20 percent off. A.E., Disc., M.C., V., checks accepted; all sales final. New *York Shoe Company, 489 Third Ave., near 33rd St. (685-4056); Mon.–Fri. 9 a.m.–9 p.m.; Sat. 10:30 a.m.–7 p.m.; and Sun. noon–6 p.m.; through 11/24.* ▬



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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 13

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MOVIES

THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—*Images of the World and the Inscription of War; 1867.* #2—Through 11/21: *Dial M for Murder.* #3—*The Wages of Fear* (1953).

2. ESSEX—Grand St. at Essex St. (982-4455). Chinese films.

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*Sex, Drugs, Rock & Roll.* #2—*The Boy Who Cried Bitch.* Opening 11/15: *Prospero's Books.* #3—*Exposure.* #4—*The Commitments.* #5—*The Rapture.* #6—*Life Is Sweet.*

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Own Private Idaho.* #2—*My Own Private Idaho.*

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). *Looney Tunes: Hall of Fame.*

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*29th Street.* #2—*The Fisher King.* #3—*Ricochet.*

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 11/13: *Jezebel* (1938); *The Letter* (1940). 11/14: *The Man Who Knew Too Much* (1934); *Secret Agent* (1936). 11/15–16: *Five Easy Pieces* (1970); *Easy Rider* (1969). 11/17: *All Screwed Up* (1976); *Seduced and Abandoned* (1964). 11/18: *Hour of the Wolf* (1968); *The Passion of Anna* (1970). 11/19: *The Big Heat* (1953); *Beyond a Reason of a Doubt* (1956).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Frankie & Johnny.* #2—*Frankie & Johnny.* #3—*Other People's Money.* #4—*All I Want for Christmas.* #5—*House Party 2.* #6—*Strictly Business.* #7—*Highlander 2: The Quickening.*

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Search for Signs of Intelligent Life in the Universe.* #2—*Homicide.* #3—*Homicide; Year of the Gun.* #4—*Antonia & Jane; Billy Bathgate.* #5—*The Story of Boys and Girls.*

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Black Lizard.*

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*The People Under the Stairs.* #2—*The Butcher's Wife.*

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *Small Time.*

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*Whore.* #2—*Rambling Rose.* #3—*Paris Is Burning.* #4—*My Father's Glory; My Mother's Castle.*

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*Curly Sue.* #2—*Little Man Tate.* #3—*The Butcher's Wife.* #4—*Ricochet.* #5—*The Fisher King.* #6—*Dead Again.*

19. NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*All I Want for Christmas.* #2—*Highlander 2: The Quickening.* #3—*City of Hope.* #4—*Other People's Money.* #5—*Frankie & Johnny.* #6—*Billy Bathgate.* #7—*29th Street.* #8—*Strictly Business.* #9—*Homicide.*

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*House Party 2.* #2—*Year of the Gun.* #3—*The People Under the Stairs.*

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *Deceived.*

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Highlander 2: The Quickening.*

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Strictly Business.* #2—*Frankie & Johnny.* #3—*Other People's Money.*

25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *All I Want for Christmas.*

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Year of the Gun.* #2—*The Commitments.* #3—*Billy Bathgate.* #4—*Shattered.*

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Highlander 2: The Quickening.* #2—*The People Under the Stairs.*

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *Frankie & Johnny.*

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—*House Party 2.* #2—*Ricochet.* #3—*Strictly Business.* #4—*House Party 2.* #5—*Other People's Money.*

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *Billy Bathgate.*

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Little Man Tate.* **EMBASSY 3**—*Terminator 2.* **EMBASSY 4**—*Deceived.*

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). No longer showing feature films.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*The People Under the Stairs.* #2—*Rambling Rose.* #3—*The Fisher King.* #4—*Curly Sue.* #5—*Shattered.* #6—*The Rapture.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *All I Want for Christmas.*

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *The Commitments.*

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). Through 11/14: *Curly Sue.* Opening 11/15: *The Man in the Moon.*

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink.* #2—*Homicide.*

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Homicide.* #2—*Year of the Gun.*

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Dead Again.*

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Search for Signs of Intelligent Life in the Universe.* Opening 11/15: *Prospero's Books.*

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *29th Street.*

49. PLAZA—58th St. east of Madison Ave. (355-3320). *My Own Private Idaho.*

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *The Man in the Moon.*

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Rambling Rose.*

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Strictly Business.* #2—*The People Under the Stairs.*

53. BARONET—Third Ave. at 59th St. (355-1663). *Cape Fear.* **CORONET**—*Cape Fear.*

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Shattered.*

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Billy Bathgate.* Opening 11/13: *Beauty and the Beast.* **CINEMA II**—*Antonia & Jane.* Opening 11/13: *Billy Bathgate.* **CINEMA THIRD AVE.**—*Paradise.* Opening 11/13: *Antonia & Jane.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Fisher King.* #2—*All I Want for Christmas.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Black Robe.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Frankie & Johnny.* #2—*Little Man Tate.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Overseas.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313), *Other People's Money.*

65. UA EAST—First Ave. at 85th St. (249-5100). *Frankie & Johnny.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Billy Bathgate.* #2—*Strictly Business.*

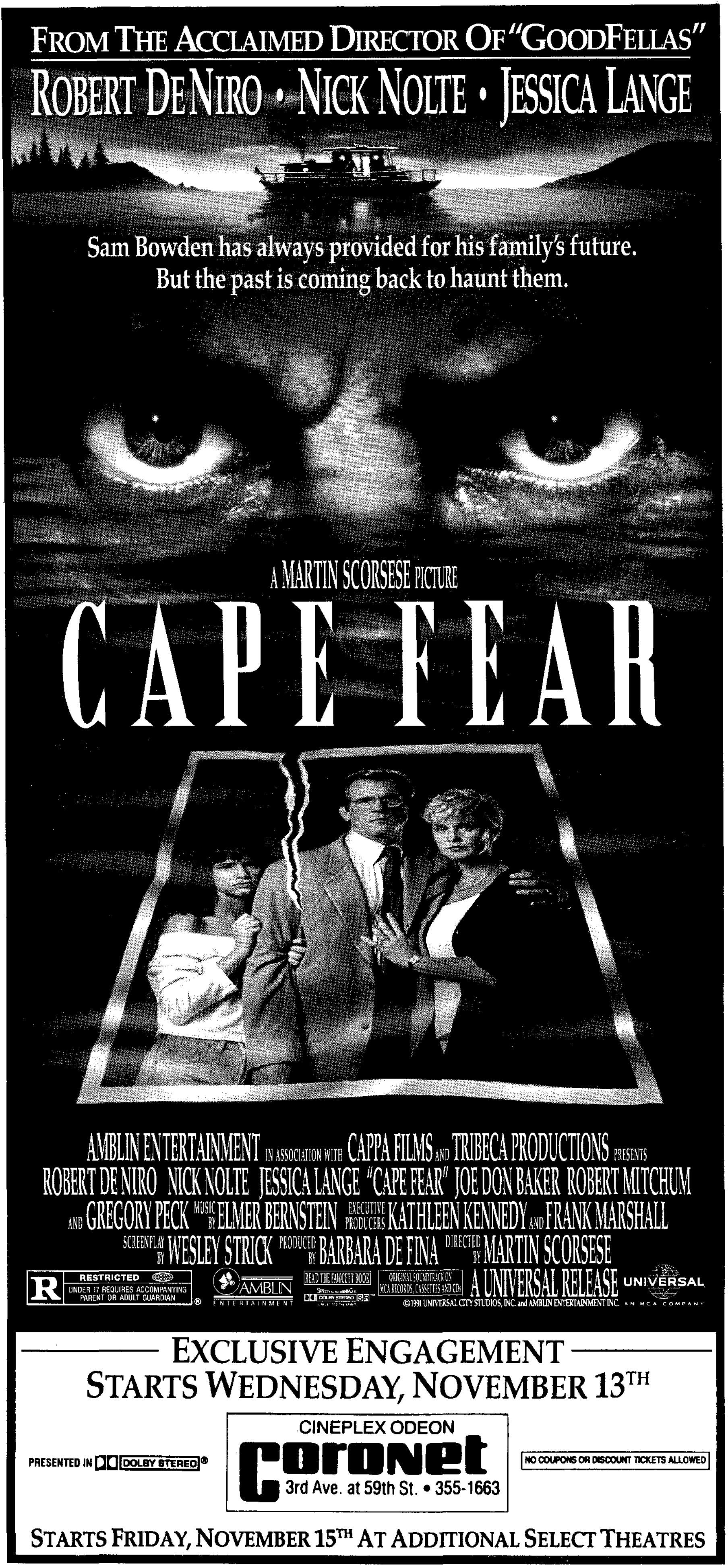
68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*House Party 2.* #2—*The People Under the Stairs.*

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *All I Want for Christmas.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Year of the Gun.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*City of Hope.* #2—*Europa, Europa.* #3—*La Belle Noiseuse.*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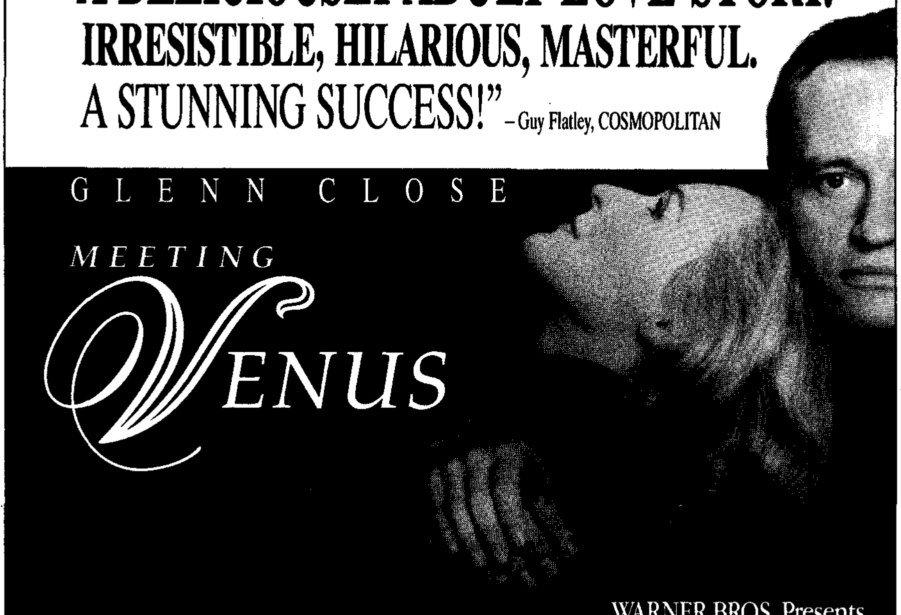

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MOVIES

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *29th Street.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*Frankie & Johnny.* #2—*Other People's Money.* #3—*Curly Sue.* #4—*Little Man Tate.* #5—*Billy Bathgate.* #6—*The Fisher King.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*Strictly Business.* #2—*Highlander 2: The Quickening.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*The People Under the Stairs.* #2—*House Party 2.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Strictly Business.* #2—*House Party 2.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 11/9–11/24: "The Valentino Cult." A series on Rudolph Valentino, his creators, and contemporaries. 11/16: *Stronger Than Death* (1920), dir. Herbert Blanche; *Camille* (1921), dir. Ray Smallwood. 11/17: *Salome* (1922), dir. Charles Bryant; *Mare Nostrum* (1926), dir. Rex Ingram.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $5; senior citizens $3; children $2.50. Daily at 10:30, 11:30, 1:30, 3:30, and 4:30: *Beavers;* at 12:30 and 2:30: *Grand Canyon: The Hidden Secrets.* Both films will also be shown as double features on Fri. & Sat. at 6 and 7:30.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 11/6–17: "The Hybrid State Films." A series of recent independent films and videos that explore the post-colonial experience of migration, exile, and cultural hybridization. 11/13: *Rain* (1986–91); *Perfumed Nightmare* (1978); *Ava and Gabriel* (1990). 11/14: *Work in Progress* (1990); *Under the Table* (1984); *The Salt Mines* (1990); *History and Memory* (1990); *Some Divine Wind* (1991). 11/15: *Sally's Beauty Spot* (1990); *Marsala* (1991); *Border Brujo* (1990); *Once Upon a Time in the Bronx* (1991). 11/16: *The Suitors* (1988); *A Door to the Sky* (1990); *Plastic Jesus* (1971); *Tea in the Harem* (1986). 11/17: *Farewell to False Paradise* (1988); *Measures of Distance* (1988); *The Razor's Edge* (1985); *Homage by Assassination* (1991); *Testament* (1988). 11/13–14: Essential Cinema: Dziga Vertov Retrospective. 11/13: Open House: An open forum presented by the Education Project. 11/15–16: "Films From the Lost Continent of Atlantis."

ASIA SOCIETY—725 Park Ave. at 70th St. (517-2742). $7; members $6. 11/15: *Rikyu* (1990), dir. Hiroshi Teshigahara. 11/16: *The Death of a Tea Master* (1989), dir. Kei Kumai.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. 10/13–11/17: "Native American Film and Video: A Walk in two Worlds." A series of documentaries and experimental films and video by and about Native Americans. 11/17: "Political Activism." Including *Our Sacred Land* (1984); *The Spirit of Crazy Horse* (1990); *Leonard Peltier* (1989).

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 10/30: *French Can Can* (1954), dir. Jean Renoir. 11/13: *Tatie Danielle* (1990), dir. Etienne Chatiliez.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. Open screening: 16mm, S8mm, slide formats all available. "Personal Cinema Program." 11/14: Open Screening. 11/15: "Anne Robertson." Including *Suicide, Five Year Diary,* and *Magazine.* 11/16: "Vincent Grenier." Including *Out in the Garden, You, Time's Wake,* and *Interieurs Interiors.*

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 11/14–1/14/92: "Yiddish Film Between Two Worlds." 11/14: *The Dybbuk* (1937), dir. Michal Waszynski; *Jewish Luck* (1925), dir. Alexander Granovsky. 11/15: *Yiddish: The Mame-Loshn* (1979), dir.

Pierre Sauvage; *The Bent Tree* (1980), dir. Sally Heckel; *The Feast of Passover* (1931), dir. Sidney M. Goldin; *Uncle Moses* (1932), dir. Sidney M. Golden and Aubrey Scotto; *Taxi* (1932), dir. Roy Del Ruth. 11/16: *Uncle Moses* (1932), dir. Sidney M. Golden and Aubrey Scotto; *Yiddle With his Fiddle* (1936), dir. Joseph Green. 11/17: *Jewish Luck* (1925), dir. Alexander Granovsky; *His Lover's Wife* (1931), dir. Sidney M. Goldin; *Auditions for the Hebrew Actor's Union* (1935); *The Dybbuk* (1937), dir. Michal Waszynski. 11/18: *Yiddle With his Fiddle* (1936), dir. Joseph Green; *His Lover's Wife* (1931), dir. Sidney M. Goldin. 11/19: *Seeds of Freedom* (1928), dir. Grigori Roshal; *Comrade Abram* (1919), dir. Alexander Razumni. 10/15–11/19: ASK Presents Recent Soviet Films. 11/14: What's Happening: *Jareena: Portrait of a Hijda* (1990), dir. Prem Kalliat. 11/18: Video Viewpoints: *My Mother, A Big Book, A Small House*, dir. Tony Cokes. 11/15–18: "Viking Eggeling and His Contemporaries."

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." 11/12–17: Tues.–Sun. at noon; Thurs. at 6: "Mary Livingstone." *Jack Locked in the Tower of London* (1956); *Mary Has May Company Reunion* (1957); *Jell-O Program* (1938). Tues.–Sun. at 4; Fri. at 6: "Eddie 'Rochester' Anderson." *How Jack Met Rochester* (1956); *New Year's Eve Party* (1953); *Jell-O Program* (1940). Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. Cinema #1: Through 11/14: *My Father's Glory*. 11/15–19: Schedule unavailable. Cinema #2: Through 11/13: *Eating*. 11/14: *Danger: Diabolik* (1968), dir. Mario Bava. 11/15: *Underworld* (1926), dir. Josef von Sternberg. 11/16–18: *Song of the Exile* (1990), dir. Ann Hui. 11/15–17: *The Grateful Dead Film*.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 11/14: "Kinships: A Festival of Anthropological Film/Pt. 2: Social Concerns": *Women of the Toubou* (1974), dir. Anne Balfour-Fraser; *River of Sand* (1974), dir. Robert Gardner. 11/16: *The Yellow Submarine* (1968), dir. George Dunning. 11/19: "Alec Guinness: Screen Chameleon (cont'd)": *The Empire Strikes Back* (1980), dir. Irvin Kershner.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Call for showtimes. 11/8–11/14: *Duel; Noiret*. Both directed by Jacques Rivette. 11/15–18: *Revolution* (1990), dir. Jeff Kahn.

SYMPHONY SPACE—Broadway at 95th St. (864-5400). 11/17: *November's Children...Revolution in Prague*, dir. Allan Miller and Walter Scheuer. Followed by a program featuring Anne Jackson, Eli Wallach, Paul Hecht, and David Margulies reading stories by Vaclav Havel and eyewitness accounts.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Strictly Business*. #2—*House Party 2*. #3—*The People Under the Stairs*.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*House Party 2*. #2—*Highlander 2: The Quickening*. #3—*The People Under the Stairs*. #4—*Curly Sue; Ricochet*. #5—*All I Want for Christmas*. #6—*Strictly Business*. #7—*Other People's Money*. #8—*29th Street*. #9—*Billy Bathgate*.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Strictly Business*. #2—*The People Under the Stairs*. #3—*Other People's Money*. #4—Through 11/14: *Curly Sue; Highlander 2: The Quickening*. Beg. 11/15: *And You Thought Your Parents Were Weird*.

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Strictly Business; Two Evil Eyes*.

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The People Under the Stairs*. #2—*Hitman; Highlander 2: The Quickening*. #3—*House Party 2*. #4—*Strictly Business*.

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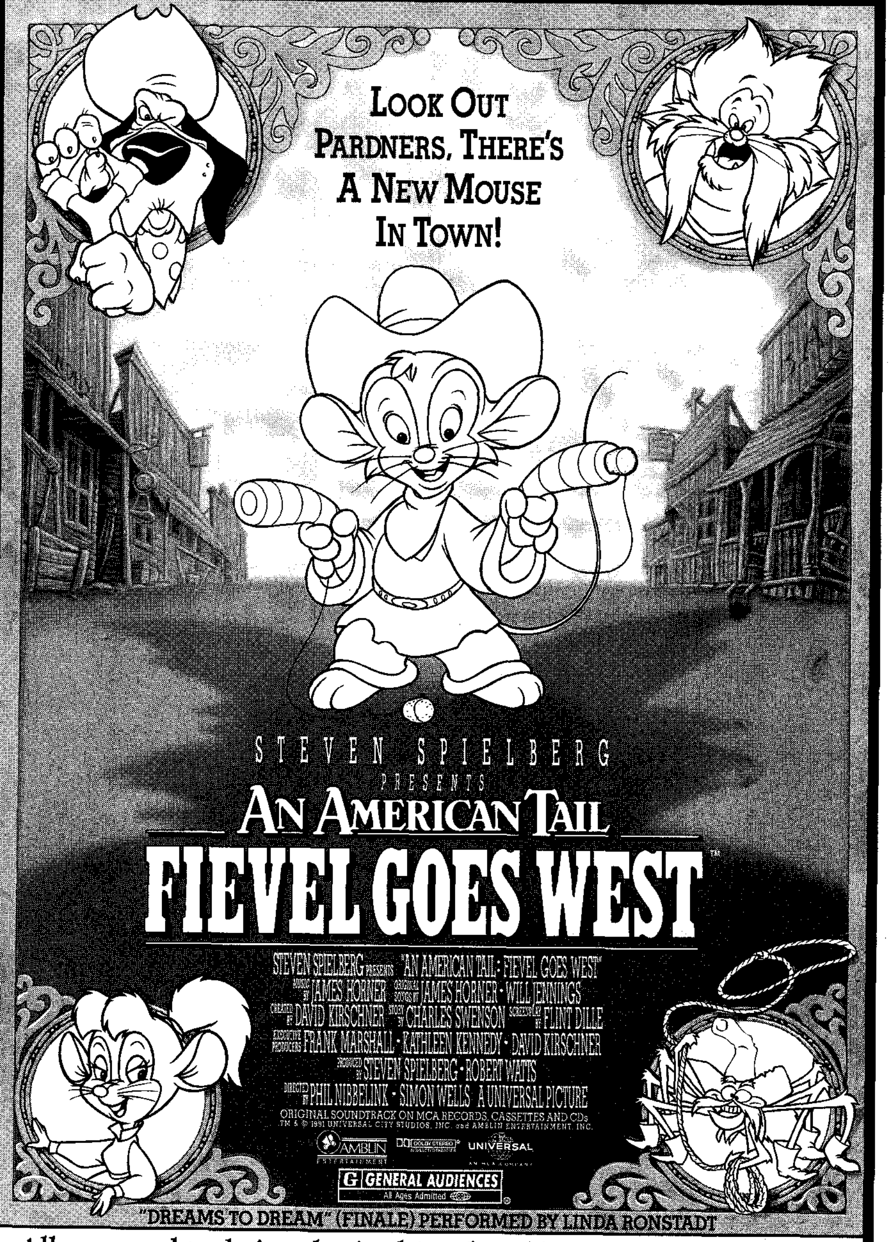
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158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The People Under the Stairs.*#2—*Ricochet.* #3—*All I Want for Christmas.* #4—*Curly Sue.* #5—*House Party 2.* #6—*Billy Bathgate.* #7—*Hitman.* #8—*Highlander 2: The Quickening.* #9—*Strictly Business.* #10—*House Party 2.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*Ricochet.* #2—*Deceived.* #3—*Billy Bathgate.* #4—*Curly Sue.* #5—*Hitman.* #6—*Other People's Money.* #7—*Strictly Business.* #8—*House Party 2.* #9—*The People Under the Stairs.* #10—*House Party 2.* #11—*The Butcher's Wife.* #12—*All I Want for Christmas.* #13—*Shattered; The Super.* #14—*Highlander 2: The Quickening.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Highlander 2: The Quickening.* #2—*Frankie & Johnny.* #3—*29th Street.* #4—*Billy Bathgate.* #5—*The People Under the Stairs.* #6—*The Butcher's Wife; Year of the Gun.* #7—*All I Want for Christmas.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Little Man Tate.* #2—*Frankie & Johnny.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*All I Want for Christmas.* #2—*House Party 2.* #3—*Curly Sue.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Other People's Money.* #2—*My Own Private Idaho.* #3—*All I Want for Christmas.* #4—*29th Street.* #5—*Homicide.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*House Party 2.* #2—*The People Under the Stairs.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*House Party 2.* #2—*Little Man Tate.* #3—*Curly Sue.* #4—*Other People's Money.* #5—*Strictly Business.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*House Party 2.* #2—*The People Under the Stairs.* #3—*Highlander 2: The Quickening.* #4—*Strictly Business.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*29th Street; The Butcher's Wife.* #2—*Strictly Business.* #3—*Curly Sue.* #4—*The People Under the Stairs.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Billy Bathgate.* #2—*Other People's Money.* #3—*Ricochet.* #4—*House Party 2.* #5—*Highlander 2: The Quickening.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Billy Bathgate.* #2—*Frankie & Johnny.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Butcher's Wife.* #2—*Frankie & Johnny.* #3—*Billy Bathgate.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Other People's Money.* #2—*All I Want for Christmas.* #3—*29th Street.* #4—*Curly Sue.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*House Party 2.* #2—*The People Under the Stairs.* #3—*Strictly Business.* #4—*Hitman.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Highlander 2: The Quickening.* #2—*Other People's Money.* #3—*All I Want for Christmas.* #4—*Billy Bathgate.* #5—*Frankie & Johnny.* #6—*29th Street.* #7—*My Own Private Idaho.* #8—*Curly Sue.* #9—Through 11/14: *Little Man Tate; Year of the Gun.* Beg. 11/15: *Cape Fear.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The People Under the Stairs.* #2—*House Party 2.* #3—*Strictly Business.* #4—*Hitman; Other People's Money.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Strictly Business.* #2—*The People Under the Stairs.* #3—Through 11/14: *Highlander 2: The Quickening.* Beg. 11/15: *Beastmaster II.* #4—*Curly Sue.* #5—*House Party 2.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Strictly Business.* #2—Through 11/14: *House Party 2.* Beg. 11/15: *Beastmaster II.* #3—*All I Want for Christmas.* #4—*The People Under the Stairs.* #5—Through 11/14: *Other People's Money.* Beg. 11/15: *And You Thought Your Parents Were Weird.* #6—Through 11/14: *Highlander 2: The Quickening.* Beg. 11/15: *Cape Fear.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Billy Bathgate.* #2—*Other People's Money.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—Through 11/14: *The Butcher's Wife; Year of the Gun.* Beg. 11/15: *Cape Fear.* #2—*Little Man Tate.* #3—*The Fisher King.* #4—*Frankie & Johnny.*

303. CORONA—PLAZA—(639-7722). #1—*The People Under the Stairs.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*All I Want for Christmas.* #2—*The People Under the Stairs.* #3—*Curly Sue.* #4—*Frankie & Johnny.* #5—*Highlander 2: The Quickening.* #6—Through 11/14: *Little Man Tate; The Butcher's Wife.* Beg. 11/15: *Cape Fear.* #7—*29th Street.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*Billy Bathgate.* #2—*The Butcher's Wife.* #3—*All I Want for Christmas.* #4—*Little Man Tate.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Other People's Money.* #2—*Billy Bathgate.* #3—*Homicide.* #4—*Curly Sue.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*The People Under the Stairs.* #2—*All I Want for Christmas.* #3—Through 11/14: *Highlander 2: The Quickening.* Beg. 11/15: *And You Thought Your Parents Were Weird.* #4—Through 11/14: *House Party 2.* Beg. 11/15: *Beastmaster II.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Billy Bathgate.* #2—*Frankie & Johnny.*

309. FOREST HILLS—CINEMART—(261-2244). #1—Closed for renovations.

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*The People Under the Stairs.* #2—*House Party 2.* #3—Through 11/14: *The Fisher King.* Beg. 11/15: *Cape Fear.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*29th Street.* #2—*My Own Private Idaho.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Strictly Business.* #2—*Other People's Money.* #3—*Curly Sue.* #4—*Highlander 2: The Quickening.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*The People Under the Stairs.* #2—*Highlander 2: The Quickening.* #3—*House Party 2.* #4—*Deceived.* #5—*Year of the Gun.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Fisher King; City of Hope.* #2—*My Own Private Idaho.* #3—*All I Want for Christmas.* #4—*29th Street.* #5—*The Butcher's Wife.* #6—*Little Man Tate.* #7—*Frankie & Johnny.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—Through 11/14: *Highlander 2: The Quickening.* Beg. 11/15: *Cape Fear.* #2—*Curly Sue.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Strictly Business.* #2—*House Party 2.* #3—*The People Under the Stairs.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Highlander 2: The Quickening.* #2—*The People Under the Stairs.* #3—Through 11/14: *Hitman; Year of the Gun.* Beg. 11/15: *Beastmaster II.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*All I Want for Christmas.* #2—*Billy Bathgate.* #3—Through 11/14: *The Butcher's Wife.* Beg. 11/15: *Cape Fear.* #4—*Other People's Money.* #5—*29th Street.* #6—*Curly Sue.* #7—*Frankie & Johnny.*

320. REGO PARK—DRAKE—(457-4002). *Suburban Commando; Shattered; Ricochet.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*Rambling Rose.* #2—*Paradise.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*Frankie & Johnny.* #2—*The People Under the Stairs.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Frankie & Johnny; Ernest Scared Stupid.* #2—*Rambling Rose.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Fisher King.* #2—*Billy Bathgate.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*All I Want for Christmas.* #2—*Frankie & Johnny.* #3—*The People Under the Stairs.* #4—*29th Street.* #5—*Billy Bathgate.* #6—*Highlander 2: The Quickening.* #7—*Curly Sue.* #8—Through 11/14: *The Butcher's Wife; Little Man Tate.* Beg. 11/15: *Cape Fear.* #9—*Homicide.* #10—*Other People's Money.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*House Party 2.* #2—*Little Man Tate.*

501. BELLMORE—MOVIES—(783-7200). *Billy Bathgate.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Other People's Money.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*29th Street.* #2—*The People Under the Stairs.* #3—Through 11/14: *Highlander 2: The Quickening.* Beg. 11/15: *Cape Fear.* #4—*Other People's Money.* #5—*Curly Sue.* #6—Through 11/14: *House Party 2.* Beg. 11/15: *Beastmaster II.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*Frankie & Johnny.* #2—*Billy Bathgate.* #3—*The People Under the Stairs.* #4—*Curly Sue.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*All I Want for Christmas.* #2—*Billy Bathgate.* #3—*Other People's Money.* #4—*The People Under the Stairs.* #5—*Little Man Tate.* #6—*Curly Sue.* #7—*Frankie & Johnny.* #8—*29th Street.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*The People Under the Stairs.* #2—*The Fisher King.* #3—*Little Man Tate.* #4—*All I Want for Christmas.* #5—*Frankie & Johnny.* #6—*Other People's Money.*

507. GREAT NECK—SQUIRE—(466-2020). #1—*Other People's Money.* #2—*All I Want for Christmas.* #3—Through 11/14: *Curly Sue.* Beg. 11/15: *And You Thought Your Parents Were Weird.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Billy Bathgate.* #2—*29th Street.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Strictly Business.* #2—*The People Under the Stairs.* #3—*House Party 2.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Bingo; Ernest Scared Stupid; 101 Dalmations; Strictly Business.* #2—*Hot Shots; Dead Again.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*All I Want for Christmas.* #2—*Billy Bathgate.*

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#3—The Fisher King. #4—Deceived. #5—Frankie & Johnny. #6—Little Man Tate.

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Frankie & Johnny*. #2—*Little Man Tate*.

514. LYNBROOK—LYNBROOK—(593-1033). #1—*My Own Private Idaho*. #2—*Highlander 2: The Quickening*. #3—*29th Street*. #4—*Little Man Tate*. #5—*The Fisher King*. #6—Through 11/14: *Year of the Gun*. Beg. 11/15: *And You Thought Your Parents Were Weird*.

515. MALVERNE—TWIN—(599-6966). #1—*Ernest Scared Stupid; House Party 2*. #2—*101 Dalmations; Rambling Rose*.

516. MANHASSET—MANHASSET—(627-7887). #1—*The Butcher's Wife*. #2—*Frankie & Johnny*. #3—*The Fisher King*.

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*All I Want for Christmas*. #2—Through 11/14: *Homicide*. Beg. 11/15: *Beastmaster II*. #3—*Billy Bathgate*. #4—*Curly Sue*. #5—*Highlander 2: The Quickening*. #6—Through 11/14: *The People Under the Stairs*. Beg. 11/15: *And You Thought Your Parents Were Weird*. #7—*Frankie & Johnny*. #8—*Other People's Money*. #9—Through 11/14: *Year of the Gun; Little Man Tate; Hitman*. Beg. 11/15: *Cape Fear*.

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Frankie & Johnny*. #2—*Homicide*.

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Other People's Money*. #2—*Curly Sue*.

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Super; Hitman*. #2—*Dead Again*.

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*House Party 2*. #2—*All I Want for Christmas*. #3—*Strictly Business*. #4—*Other People's Money*. #5—*Homicide*. #6—*Suburban Commando; Europa, Europa*. #7—*29th Street*.

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Billy Bathgate*. #2—*My Own Private Idaho*. #3—*Rambling Rose*. #4—*Curly Sue*. #5—*Little Man Tate*. #6—*Highlander 2: The Quickening*.

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Frankie & Johnny*. #2—*The Butcher's Wife*. #3—*Billy Bathgate*. #4—*Deceived*. #5—*All I Want for Christmas*.

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Curly Sue*. #2—*Other People's Money*.

526. ROSLYN—ROSLYN—(621-8488). #1—*Billy Bathgate*. #2—*All I Want for Christmas*.

527. SYOSSET—SYOSSET—(921-5810). #1—*My Own Private Idaho*. #2—*Frankie & Johnny*. #3—*Other People's Money*.

528. SYOSSET—UA CINEMA 150—(364-0700). Through 11/14: *The Fisher King*. Beg. 11/15: *Cape Fear*.

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*The People Under the Stairs*. #2—*Billy Bathgate*. #3—*Other People's Money*. #4—*Ricochet*. #5—*Strictly Business*. #6—*Highlander 2: The Quickening*. #7—*The Super*. #8—*Suburban Commando; The People Under the Stairs*. #9—*Strictly Business; Year of the Gun*. #10—*All I Want for Christmas*. #11—*Curly Sue*. #12—*House Party 2*. #13—*Hitman*.

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 11/14: *The People Under the Stairs*. Beg. 11/15: *And You Thought Your Parents Were Weird*. #2—Through 11/14: *Highlander 2: The Quickening*. Beg. 11/15: *Cape Fear*. #3—*Strictly Business*.

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Homicide*. #2—*Frankie & Johnny*. #3—*29th Street*. #4—*The Fisher King*. #5—*Little Man Tate*. #6—*Deceived*.

534. WESTBURY—WESTBURY—(333-1911). #1—*All I Want for Christmas*. #2—*Frankie & Johnny*.

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—Through 11/14: *Highlander 2: The Quickening*. Beg. 11/15: *Beastmaster II*. #2—Through 11/14: *The Fisher King*. Beg. 11/15: *And You Thought Your Parents Were Weird*. #3—*Curly Sue*.

601. BABYLON—SOUTH BAY—(587-7676). #1—*Billy Bathgate*. #2—*The People Under the Stairs*. #3—*All I Want for Christmas; Frankie & Johnny*.

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Other People's Money*. #2—*The Butcher's Wife*.

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Curly Sue*. #2—*Billy Bathgate*. #3—*Other People's Money*. #4—*All I Want for Christmas*. #5—*Little Man Tate*. #6—*The People Under the Stairs*. #7—*Strictly Business*. #8—*29th Street*. #9—*The Fisher King*. #10—*Highlander 2: The Quickening*. #11—*The Butcher's Wife; House Party 2*. #12—*Hitman; Frankie & Johnny*.

608. COMMACK—MULTIPLEX—(462-6953). #1—*Hitman*. #2—*The Fisher King*. #3—*House Party 2*. #4—*Frankie & Johnny*. #5—*All I Want for Christmas*. #6—*Strictly Business*. #7—*The People Under the Stairs*. #8—*Deceived*. #9—*The Butcher's Wife*. #10—*Little Man Tate; Billy Bathgate*. #11—*29th Street; Curly Sue*. #12—*Other People's Money; Highlander 2: The Quickening*.

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*All I Want for Christmas*. #2—*Strictly Business*. #3—*Billy Bathgate*. #4—Through 11/14: *Highlander 2: The Quickening*. Beg. 11/15: *And You Thought Your Parents Were Weird*. #5—*Curly Sue*. #6—*Other People's Money*. #7—*Frankie & Johnny*. #8—Through 11/14: *29th Street*. Beg. 11/15: *Beastmaster II*. #9—*The People Under the Stairs*. #10—Through 11/14: *Little Man Tate; House Party 2*. Beg. 11/15: *Cape Fear*.

611. CORAM—PINE—(698-6442). #1—*The People Under the Stairs*. #2—*All I Want for Christmas*. #3—*Billy Bathgate*. #4—*The Fisher King*.

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*My Own Private Idaho*. #2—*Billy Bathgate*. #3—Through 11/14: *29th Street*. Beg. 11/15: *Cape Fear*. #4—*Frankie & Johnny*. #5—*Curly Sue*.

613. ELWOOD—ELWOOD—(499-7800). #1—*Other People's Money*. #2—*Billy Bathgate*.

616. HUNTINGTON—SHORE—(421-5200). #1—*The People Under the Stairs; 29th Street*. #2—*Little Man Tate*. #3—*Curly Sue*. #4—*All I Want for Christmas*.

617. HUNTINGTON STATION—WHITMAN—(423-1300). *Frankie & Johnny*.

618. ISLIP—ISLIP—(581-5200). #1—*Frankie & Johnny*. #2—*The People Under the Stairs*. #3—*Curly Sue*.

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*Other People's Money*. #2—*Billy Bathgate*. #3—*Curly Sue*. #4—*Highlander 2: The Quickening*.

620. LINDENHURST—LINDENHURST—(957-5400). Through 11/14: *City Slickers*. Beg. 11/15: *Doc Hollywood*.

621. MATTITUCK—MATTITUCK—(298-4405). #1—*Other People's Money*. #2—*All I Want for Christmas*. #3—*The People Under the Stairs*. #4—*Little Man Tate*. #5—*Curly Sue*. #6—*Strictly Business*. #7—*The Butcher's Wife*. #8—*Rambling Rose*.

623. NORTHPORT—NORTHPORT—(261-8600). Through 11/14: *City Slickers*. Beg. 11/15: *Doc Hollywood*.

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*All I Want for Christmas*. #2—*Strictly Business*. #3—*Billy Bathgate*. #4—*Other People's Money*. #5—*Frankie & Johnny*. #6—Through 11/14: *House Party 2*. Beg. 11/15: *And You Thought Your Parents Were Weird*. #7—*Little Man Tate*. #8—Through 11/14: *29th Street*. Beg. 11/15: *Beastmaster II*. #9—*Curly Sue*. #10—*Highlander 2: The Quickening*. #11—*The Fisher King*. #12—*The People Under the Stairs*. #13—Through 11/14: *Year of the Gun; The Butcher's Wife*. Beg. 11/15: *Cape Fear*.

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Curly Sue*. #2—*Homicide; Other People's Money*.

630. SAG HARBOR—SAG HARBOR—(725-0010). *Uranus*.

633. SMITHTOWN—SMITHTOWN—(265-1551). Through 11/14: *City Slickers*. Beg. 11/15: *Doc Hollywood*.

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*All I Want for Christmas*. #2—*Strictly Business*. #3—*Other People's Money*. #4—Through 11/14: *The Butcher's Wife*. Beg. 11/15: *And You Thought Your Parents Were Weird*. #5—Through 11/14: *Year of the Gun; The People Under the Stairs*. Beg. 11/15: *Beastmaster II*.

635. STONY BROOK—LOEWS—(751-2300). #1—*All I Want for Christmas*. #2—*Frankie & Johnny*. #3—*The Butcher's Wife*.

636. WEST ISLIP—TWIN—(669-2626). #1—*Billy Bathgate*. #2—*Little Man Tate*.

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Frankie & Johnny*. #2—*Billy Bathgate*.

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Little Man Tate*.

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Billy Bathgate*. #2—*Little Man Tate*.

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Little Man Tate*. #2—*Frankie & Johnny*. #3—*The Fisher King*.

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Rambling Rose*. #2—*Billy Bathgate*.

704. HARRISON—CINEMA—(835-9800). *The Commitments*.

705. HARTSDALE—CINEMA—(428-2200). #1—*Frankie & Johnny*. #2—*All I Want for Christmas*. #3—*29th Street*. #4—*Other People's Money*.

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*All I Want for Christmas*. #2—*Little Man Tate*. #3—*The People Under the Stairs*. #4—*Billy Bathgate*. #5—*29th Street; Curly Sue*. #6—*Frankie & Johnny*. #7—*House Party 2*. #8—*Strictly Business*. #9—*Other People's Money*. #10—*House Party 2*.

707. LARCHMONT—PLAYHOUSE—(834-3001). *29th Street*.

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Frankie & Johnny*. #2—*Other People's Money*. #3—*Curly Sue*. #4—*The Fisher King*.

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*All I Want for Christmas*. #2—*Curly Sue*. #3—*Frankie & Johnny*. #4—*Other People's Money*. #5—*Year of the Gun; Rambling Rose*.

714. PEEKSKILL—BEACH—(737-6262). #1—*House Party 2*. #2—*Curly Sue*. #3—*Strictly Business*. #4—*Little Man Tate*.

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*The Fisher King*. #2—*Billy Bathgate*. #3—*All I Want for Christmas*. #4—*Frankie & Johnny*.

716. PELHAM—PICTURE HOUSE—(738-3160). *Billy Bathgate*.

718. RYE—RYE RIDGE—(939-8177). #1—*Homicide*. #2—*Little Man Tate*.

719. SCARSDALE—FINE ARTS—(723-6699). *Little Man Tate*.

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*House Party 2*. #2—*Billy Bathgate*. #3—*Highlander 2: The Quickening*. #4—*My Own Private Idaho*.

723. YONKERS—MOVIELAND—(793-0002). #1—*29th Street*. #2—*Other People's Money*. #3—Through 11/14: *The People Under the Stairs*. Beg. 11/15: *Cape*

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724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*Curly Sue.* #2—Through 11/14: *Highlander 2: The Quickening.* Beg. 11/15: *Cape Fear.* #3—*Other People's Money.* #4—*The People Under the Stairs.* #5—*29th Street.* #6—*Little Man Tate.* #7—*Strictly Business.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Billy Bathgate.* #2—*Paradise.* #3—*Other People's Money.* #4—*Highlander 2: The Quickening.* #5—*House Party 2.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*All I Want for Christmas.* #2—*The People Under the Stairs.* #3—*The Fisher King.* #4—*Billy Bathgate.* #5—*Little Man Tate.* #6—*Frankie & Johnny; Ernest Scared Stupid.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*Other People's Money.* #2—*Curly Sue.*

757. NYACK—CINEMA EAST—(358-6631). *Deceived; Bingo.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Billy Bathgate.* #2—*Curly Sue.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Strictly Business.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Rambling Rose.* #2—*Deceived.*

764. LAFAYETTE—(357-6030). *Other People's Money.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Highlander 2: The Quickening.* #2—*The People Under the Stairs.*

801. DANBURY CINE—(743-2200). #1—*Billy Bathgate.* #2—*All I Want for Christmas.* #3—*Rambling Rose; Year of the Gun.*

802. DANBURY—CINEMA—(748-2923). #1—*Other People's Money.* #2—*Little Man Tate.*

803. DANBURY—PALACE—(748-7496). #1—*Strictly Business.* #2—*House Party 2.* #3—*Curly Sue; Frankie & Johnny.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Highlander 2: The Quickening.* #2—*The Butcher's Wife.*

807. GREENWICH—CINEMA—(869-6030). #1—*The People Under the Stairs.* #2—*Little Man Tate.*

808. GREENWICH—PLAZA—(869-4030). #1—*My Own Private Idaho.* #2—*29th Street.* #3—*Other People's Money.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Little Man Tate.* #2—*Frankie & Johnny.*

810. NORWALK—CINEMA—(838-4504). #1—*Strictly Business.* #2—*The People Under the Stairs.*

813. SOUTH NORWALK—SONO—(866-9202). 11/14–14: *The Miracle* (1991). 11/15–18: *The 23rd International Tournee of Animation* (1991). 11/19–21: *La Dolce Vita* (1959).

815. STAMFORD—AVON—(324-9205). #1—*House Party 2.* #2—*Year of the Gun; Highlander 2: The Quickening.*

816. STAMFORD—CINEMA—(324-3100). #1—*All I Want for Christmas.* #2—*Strictly Business.* #3—*Frankie & Johnny.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Billy Bathgate.* #2—*Curly Sue.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*Ricochet; Hitman.* #2—*Curly Sue.* #3—*Other People's Money.* #4—*All I Want for Christmas.* #5—*Highlander 2: The Quickening.* #6—*The People Under the Stairs.*

819. TRUMBULL—CINEMA—(374-0462). #1—*Other People's Money.* #2—*Strictly Business; Frankie & Johnny.* #3—*House Party 2.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Frankie & Johnny.* #2—*Billy Bathgate.* #3—*Little Man Tate.* #4—*All I Want for Christmas.*

821. WESTPORT—POST—(227-0500). *Other People's Money.*

822. WILTON—CINEMA—(762-5678). *Curly Sue.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Strictly Business.* #2—*All I Want for Christmas.* #3—*Curly Sue.* #4—*The People Under the Stairs; Highlander 2.* #5—*Little Man Tate; Other People's Money.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*Strictly Business.* #2—*House Party 2.* #3—*The People Under the Stairs.* #4—*Curly Sue.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*The Butcher's Wife; Ricochet.* #2—*Billy Bathgate.* #3—*All I Want for Christmas.* #4—*The People Under the Stairs.* #5—*House Party 2.* #6—*Highlander 2: The Quickening.* #7—*Frankie & Johnny.* #8—*Strictly Business; Hitman.* #9—*29th Street; Frankie & Johnny.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*House Party 2.* #2—*The People Under the Stairs.* #3—*Highlander 2: The Quickening.* #4—*Strictly Business.* #5—*The Butcher's Wife; The Super.* #6—*29th Street.* #7—*Little Man Tate.* #8—*Hitman.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Frankie & Johnny.* #2—*Other People's Money.* #3—*Ricochet.* #4—*All I Want for Christmas.* #5—*Curly Sue.* #6—*Billy Bathgate.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Ricochet.* #2—*Deceived.* #3—*The Super.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Ernest Scared Stupid; Terminator 2: Judgment Day.* #2—*Ricochet; Cool as Ice; Suburban Commando.*

Essex County

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Strictly Business.* #2—*House Party 2.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*Little Man Tate.* #2—*Frankie & Johnny.* #3—*Homicide.* #4—*The Butcher's Wife; All I Want for Christmas.* #5—*The Fisher King.*

916. MILLBURN—MILLBURN—(376-0800). #1—*The Fisher King.* #2—*Little Man Tate.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Billy Bathgate.* #2—*The People Under the Stairs.* #3—*Curly Sue.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Hitman.* #2—*The Super.* #3—*Ricochet; Ernest Scared Stupid.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*My Own Private Idaho.* #2—*Other People's Money.* #3—*29th Street.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*29th Street.* #2—*House Party 2.* #3—*Frankie & Johnny.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *The Commitments; Suburban Commando.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Highlander 2.* #2—*The People Under the Stairs.*

932. ELIZABETH—ELMORA—(352-3483). *Ernest Scared Stupid; Year of the Gun.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*House Party 2.* #2—*Curly Sue.* #3—*The People Under the Stairs.* #4—*Frankie & Johnny.* #5—*Billy Bathgate.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*Strictly Business.* #2—*House Party 2; Frankie & Johnny.* #3—*All I Want for Christmas.* #4—*Other People's Money.* #5—*29th Street.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Uranus.*

936. UNION—UNION—(686-4373). #1—*Frankie & Johnny.* #2—*All I Want for Christmas.*

937. WESTFIELD—RIALTO—(232-1288). #1—*29th Street.* #2—*The Butcher's Wife; The Fisher King.* #3—*My Own Private Idaho.*

938. WESTFIELD—TWIN—(654-4720). #1—*Little Man Tate.* #2—*Billy Bathgate.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*Curly Sue.* #2—*Highlander 2: The Quickening.* #3—*The People Under the Stairs.* #4—*Strictly Business.* #5—*House Party 2.*

951. CLOSTER—CLOSTER—(768-8800). *All I Want for Christmas.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Frankie & Johnny.* #2—*The People Under the Stairs.* #3—*Highlander 2.* #4—*Billy Bathgate.*

953. EMERSON—QUAD—(261-1000). #1—*The People Under the Stairs.* #2—*All I Want for Christmas.* #3—*Frankie & Johnny; Strictly Business.* #4—*101 Dalmations; Ernest Scared Stupid.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Other People's Money.* #2—*Little Man Tate.*

958. OAKLAND—TWIN—(337-4478). #1—Closed.

959. PARAMUS—CINEMA 35—(845-5070). *Deceived.*

960. PARAMUS—BERGEN MALL—(845-4449). *The Butcher's Wife.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*29th Street.* #2—*My Own Private Idaho.* #3—*Homicide.* #4—*Highlander 2: The Quickening.* #5—*Little Man Tate.* #6—*Billy Bathgate.* #7—*Other People's Money.* #8—*All I Want for Christmas.* #9—*Curly Sue; Frankie & Johnny.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*The People Under the Stairs.* #2—*Strictly Business.* #3—*House Party 2.*

963. OAKLAND—TWIN—(337-4477). Closed.

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*Billy Bathgate.* #2—*The People Under the Stairs.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*The People Under the Stairs.* #2—*House Party 2.* #3—*Billy Bathgate.* #4—*29th Street.* #5—*Curly Sue.* #6—*Little Man Tate.* #7—*All I Want for Christmas.* #8—*Frankie & Johnny.* #9—*Other People's Money.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*The Butcher's Wife; The Fisher King.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*29th Street.* #2—*Frankie & Johnny.* #3—*All I Want for Christmas.* #4—*Year of the Gun; The Butcher's Wife.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Ernest Scared Stupid.* #2—*The People Under the Stairs; House Party 2.* #3—*Strictly Business.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Billy Bathgate.* #2—*Other People's Money.* #3—*Frankie & Johnny.* #4—*Europa, Europa; Homicide.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*The Fisher King.* #2—*Billy Bathgate.* #3—*Little Man Tate.*

972. WESTWOOD—PASCACK—(664-3200). #1—*Other People's Money.* #2—*Curly Sue.* #3—Through 11/14: *Homicide; Year of the Gun.* Beg. 11/15: *Homicide.* #4—*Highlander 2: The Quickening.*

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NEW YORK MAGAZINE
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BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ New films recommended by *New York's* critic.

ALL I WANT FOR CHRISTMAS—(1 hr. 32 min.; 1991) All Ethan and Hallie O'Fallon want for Christmas is to spend time with their divorced parents and grandmother (Lauren Bacall). But in this comedy directed by Robert Lieberman, the pair of New York City kids have a number of obstacles to navigate. With Leslie Nielsen as Santa Claus. G. **9, 19, 25, 40, 60, 79, 152, 158, 160, 200, 204, 206, 217, 219, 300, 304, 305, 307, 315, 319, 406, 505, 506, 507, 512, 517, 522, 524, 526, 530, 534, 601, 606, 608, 610, 611, 616, 621, 625, 634, 635, 705, 706, 709, 715, 723, 755, 801, 816, 818, 820, 900, 902, 905, 912, 934, 936, 951, 953, 961, 965, 967**

AND YOU THOUGHT YOUR PARENTS WERE WEIRD—(1 hr. 32 min.; 1991) A hodgepodge of household items, pieced together into a talking robot by two troubled brothers, becomes a conduit for the ghost of the boys' recently deceased father. Directed by Tony Cookson. With Joshua Miller and Edan Gross. PG. **155, 300, 307, 507, 514, 517, 532, 600, 610, 625, 634**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is something in the nature of a promissory note: In itself, the movie is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy, Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. Jane, who is short and pale, with a mass of curly brown hair, wears her big glasses everywhere, even in bed with one of her dismaying boyfriends. A strenuous type who puts herself together with great panache, Antonia is born for success, but it mysteriously eludes her. She's the victim of accident and her own willpower. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. There's a British moldiness to the humor that kills some of the fun. (10/28/91) NR. **10, 55**

★ BARTON FINK—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout, and extraordinary performances by Michael Lerner as a studio mogul, Tony Shalhoub as a fast-talking producer, John Mahoney as a drunken, Faulkner-like writer, and Judy Davis as his masochistic mistress. Shot by Roger Deakins. (8/26/91) R. **43**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) A classic brought to life in the classic Disney style. Set in eighteenth century France. Directed by Gary Trousdale and Kirk Wise. With original songs by Howard Ashman and Alan Menken. G. **55**

LA BELLE NOISEUSE—(4 hrs.; 1991) Reviewed in this issue. NR. **81**

BILLY BATHGATE—(1 hr. 48 min.; 1991) One never feels much excitement or fear at Robert Benton's handsome adaptation of E.L. Doctorow's celebrated 1988 novel. Apart from the few narrative lumps and omissions, it's a decent movie—certainly not the disaster that had been rumored. But overall, *Billy Bathgate* could only be called tepid. Billy, the Bronx Irish kid of the thirties who hangs out with a gang of killers commanded by the real-life racketeer Dutch Schultz, is played by Loren Dean, who is strapping, as large as anyone in the gang, so he hardly seems as vulnerable as the novel's fifteen-year-old hero. In the person of Dustin Hoffman, Dutch is a small, rancorous thief of uncertain judgment and violent temper. He seems like nothing more than a noisy, self-serving businessman—and then suddenly he will fly into a rage and kill someone. We know what Dutch wants. What does Billy want? He is not, by nature, a gangster type. But if Billy is just supposed to be a decent guy, Benton has made an error that will probably sink the picture commercially: He has failed to put Billy in any great danger. As created by production designer Patrizia Von Brandenstein, Depression-era New York is shabby gray and brown with pockets of feverish activity in the midst of much enforced idleness. The movie looks great, but it never explodes. With Bruce Willis and Steven Hill as gangsters and Nicole Kidman as a society adventuress who fools around dangerously with different members of the gang. (11/11/91) R. **10, 19, 26, 34, 55, 55, 66, 85, 152, 158, 160, 200, 214, 215, 216, 219, 301, 305, 306, 308, 319, 401, 406, 501, 504, 505, 509, 512, 517, 523, 524, 526, 530, 601, 606, 608, 610, 611, 612, 613, 619, 625, 636, 638, 700, 703, 706, 715, 716, 722, 753, 755, 759, 801, 817, 820, 902, 905, 917, 933, 938, 952, 961, 964, 965, 970, 971**

BLACK LIZARD—(1 hr. 26 min.; 1968) In Japanese with English subtitles. Director Kinji Fukasaku's campy film about a jewel heist stars Japan's leading female impersonator, Akihiro Maruyama, as a daring and erotic cat burglar. NR. **11**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Directed by Bruce Beresford. With Lothaire Bluteau. R. **61**

THE BOY WHO CRIED BITCH—(1 hr. 45 min.; 1991) A mad-dog of a boy terrorizes his beautiful young mother—destroying her home, tormenting her, and ultimately threatening her life. Directed by Juan Jose Campanella. With Candice Love and Harley Cross. NR. **3**

THE BUTCHER'S WIFE—(1 hr. 44 min.; 1991) As harp glissandos and idyllic woodwinds burble on the soundtrack, the camera flies in to a little girl standing atop a lonely lighthouse, and we hear a rather familiar smoky voice saying something like "Over the waters and across the seas, there was a little girl with a great gift. . . . " A few seconds later, the child has grown into a full-bodied woman—Demi Moore, in a blonde wig and a white, translucent Theodora Van Runkle dress—running, running across an island to the ocean's edge. There she discovers the portly, puzzled George Dzundza pulling onto shore in a rowboat. She jumps into the boat and embraces him: She's a clairvoyant, and she knows he's the man she's been waiting for. "My Adonis!" she says. "My Poseidon! No, my Zeus!" It's a joke, right? We're being set up for some kind of ironic reversal of all this never-never-land purity and innocence. But it's neither a joke nor a lyrical fantasy. Demi arrives in Greenwich Village, moves in with Dzundza, who's a butcher, and so far from being deluded, she's an intuitive woman of pure soul, a naïve, barefoot redeemer in the land of the fallen. She sets straight all the lost, embittered, pretentious big-city types. With Jeff Daniels and Mary Steenburgen. Directed by Terry Hughes. (11/4/91) PG-13. **12, 18, 160, 200, 213, 216, 302, 304, 305, 315, 319, 406, 516, 524, 603, 606, 608, 621, 625, 634, 635, 805, 902, 904, 912, 937, 960, 966, 967**

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's remake of the 1962 *film noir* stars Robert De Niro as a psychopathic ex-con seeking revenge on the lawyer (Nick Nolte) who unsuccessfully defended him fourteen years before. With Jessica Lange. R. **53, 219, 300, 302, 304, 310, 316, 319, 406, 503, 517, 528, 532, 610, 612, 625, 723, 724**

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent projects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and secondhand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. The two principal characters are young men struggling to find their souls: Nick (Vincent Spano), a good-looking lout who wants to get out from under his loving but corrupt dad (Tony Lo Bianco), and Wynn (Joe Morton), a black city councilman who is trying to become the leader of an embattled and aggrieved community that wants power and is indifferent to truth. The movie is a remarkable piece of engineering, but much of the violent speech and sentiment sounds tin-eared and merely serviceable, almost generic, as if Sayles had concocted profane dialogue for characters taken from local-TV news reports. (10/28/91) R. **19, 81, 315**

★**THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. All the actors chosen by director Alan Parker are kids (musicians, most of them) except for Johnny Murphy, a veteran Dublin actor, who plays Joey Lips, a wily old bird with long hair gathered in a ponytail, a pirate's eye, and a soothing way about him. Joey Lips claims to have played the trumpet with all the American greats; he's lying, probably, but he's a professional musician, he knows the style, and he steadies the band. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **3, 26, 41, 704, 930**

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. Directed by John Hughes. PG. **18, 38, 42, 85, 152, 155, 158, 160, 204, 210, 213, 217, 219, 222, 304, 306, 313, 316, 319, 406, 503, 504, 505, 507, 517, 520, 523, 524, 530, 600, 606, 608, 610, 612, 616, 618, 619, 621, 625, 627, 706, 708, 709, 714, 723, 724, 756, 759, 803, 817, 818, 822, 900, 901, 905, 917, 933, 950, 961, 965, 972**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. Is the amnesiac a reincarnated version of that earlier lady? And is the private eye the conductor reincarnated? Will he murder her again—or will she, taking revenge, murder him? To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! The scenes set in present-day Los Angeles are shot and played in rather matter-of-fact naturalistic style. The material from the forties has been shot in an affectionately swank, glossy pastiche of big-studio style from that period, but the scenes look cheap and underdone. With Robin Williams (unbilled). (9/9/91) R. **18, 45, 511, 521**

DECEIVED—(1 hr. 42 min.; 1991) After her husband is mysteriously killed in a car crash, Adrienne Saunders (Goldie Hawn) finds out that he was not the man she thought he was. In her search for the truth, Saunders discovers that she and her daughter are in grave danger. Directed by Damian Harris. PG-13. **21, 36, 160, 314, 512, 524, 533, 608, 757, 762, 906, 959**

THE DOUBLE LIFE OF VÉRONIQUE—(1 hr. 36 min.; 1991) Reviewed in this issue. (Opens November 24.) R.

ERNEST SCARED STUPID—(1 hr. 31 min.; 1991) Everyone's favorite know-it-all, Ernest P. Worrell, wakes an evil spirit from its sacred resting place and is cursed with an ancient spell. Directed by John Cherry. With Jim Varney. PG. **400, 511, 515, 755, 908, 918, 932, 953, 969**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81, 522, 970**

EXPOSURE—(1 hr. 40 min.; 1991) Peter Coyote plays an American photographer in Brazil, accompanied by his beautiful archaeologist girlfriend (Amanda Pays), sinking into an underworld he never knew existed. The first feature from Walter Salles, the Brazilian documentary filmmaker. R. **3**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. It's Gilliam's usual antic moods mixed with the new post-eighties mood of dust-in-the-mouth self-abnegation. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences—the grandiose medieval visions, knights charging on New York's streets, and much else that is foolish and tedious. See it in a spirit of tolerance and wit for the good moments. With Amanda Plummer as a proud office frumpkin so awkward she cannot walk down the street without mishap. (9/30/91) R. **7, 18, 38, 60, 85, 302, 310, 315, 401, 506, 512, 514, 516, 528, 533, 600, 606, 608, 611, 625, 702, 708, 715, 755, 912, 916, 937, 966, 971**

★**FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts—a gallantly hopeful commercial comedy about love in the age of AIDS and the VCR. The commonplace theme of the movie is that love is impossible but that life without it is more impossible. Banal? Not as it comes off the screen. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 9, 19, 24, 32, 62, 65, 85, 200, 203, 215, 216, 219, 302, 304, 308, 312, 315, 319, 322, 400, 406, 504, 505, 506, 512, 513, 516, 517, 519, 524, 527, 533, 534, 601, 606, 608, 610, 612, 617, 618, 625, 635, 638, 702, 705, 706, 708, 709, 715, 755, 803, 809, 816, 819, 820, 902, 902, 905, 912, 922, 933, 934, 936, 952, 953, 961, 965, 967, 970**

HIGHLANDER 2: THE QUICKENING—(1 hr. 31 min.; 1991) In the year 2024, the only thing between us and the sun is an energy shield—or is it? The Highlander (Christopher Lambert) struggles to save Earth while saving his own head from the evil dictator (Michael Ironside) of planet Zeist. With Sean Connery and Virginia Madsen. R. **9, 19, 22, 31, 87, 152, 155, 157, 158, 160, 200, 211, 214, 219, 222, 300, 304, 307, 313, 314, 316, 318, 406, 503, 514, 517, 523, 530, 532, 600, 606, 608, 610, 619, 625, 722, 724, 753, 800, 805, 815, 818, 900, 902, 904, 931, 950, 952, 961, 972**

HITMAN—(1 hr. 34 min.; 1991) Chuck Norris is a New York City cop sent undercover to expose a drug-smuggling ring run by the mob. R. **157, 158, 160, 218, 220, 318, 517, 521, 530, 606, 608, USE 818, 902, 904, 918**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Perhaps because *Homicide's* a way of confronting Mamet's own Jewishness, his finest filmmaking to date is in the scenes setting up Bobby's spiritual crisis; they bare racial wounds with a ferocious honesty. It's racial fury that first triggers Bobby's search for his Jewishness—he's flabbergasted when a black superior calls him a "little kike"—and Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. Whether snapping off quips or purring with bad faith as he woos a heartbroken mother into betraying her son, this beaky actor gives Bobby an emotional density the script doesn't really earn. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **10, 10, 19, 43, 44, 206, 306, 406, 517, 519, 522, 533, 627, 718, 912, 961, 970, 972**

HOUSE PARTY 2—(1 hr. 34 min.; 1991) The homeboys grow up and apart—Play attempts to find fame and fortune in the music world while Kid heads off to college. Directed by Doug McHenry and George Jackson. With R. **9, 20, 33, 33, 68, 89, 91, 150, 152, 157, 158, 158, 160, 160, 204, 208, 210, 211, 214, 218, 220, 222, 300, 307, 310, 314, 317, 500, 503, 510, 515, 522, 530, 606, 608, 610, 625, 706, 706, 714, 722, 753, 803, 815, 819, 901, 902, 904, 911, 922, 933, 934, 950, 962, 965, 969**

IMAGES OF THE WORLD AND THE INSCRIPTION OF WAR—(1 hr. 15 min.; 1991) An analysis of aerial photographs taken of Auschwitz during World War II, but ignored by British evaluators, leads to a meditation on the perception of truth. NR. Followed by *1867* (14 min.; 1990), a re-creation of the execution of Emperor Maximilian of Mexico combined with Edouard Manet's paintings of the event. **1**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **3**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. **18, 36, 62, 85, 203, 210, 219, 302, 304, 305, 315, 406, 500, 505, 506, 512, 513, 514, 517, 523, 533, 606, 608, 610, 616, 621, 625, 636, 639, 700, 702, 706, 714, 718, 719, 724, 755, 802, 807, 809, 820, 900, 904, 912, 916, 938, 956, 961, 965, 971**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **50**

MY FATHER'S GLORY—(1 hr. 50 min.; 1991) In French with English subtitles. A reminiscence of the bucolic childhood of popular French author and director Marcel Pagnol in turn-of-the-century Provence. Directed by Yves Robert. With Julien Ciamaca, Nathalie Roussel, and Phillippe Caubere. G. **14**

MY MOTHER'S CASTLE—(1 hr. 38 min. 1991) In French with English subtitles. A continuation of *My Father's Glory*, the second part of Marcel Pagnol's memoirs focuses on the teenage Marcel and his relationship with his mother, Augustine. Directed by Yves Robert. With Julien Ciamaca and Nathalie Roussel. PG. **14**

★**MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I*, but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **5, 5, 49, 206, 219, 311, 315, 514, 523, 527, 612, 722, 808, 920, 937, 961**

★**OTHER PEOPLE'S MONEY**—(1 hr. 40 min.; 1991) In this hyperbolic comedy about a 1980s-type corporate raider, Danny De Vito has a perfect role—Lawrence Garfield, an undersize, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. He has slowed down a bit, opened himself up—this is his first character to have a soul. *Other People's Money*, which the veteran Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates little or nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. The snippy-snappy efficiency of the dialogue may sound as theatrical as the exchanges in a George S. Kaufman play, but at least we know we're in the hands of professionals. Norman Jewison directed, in his pressured, blustering mode. With Penelope Ann Miller in an embarrassing role as the ace young lawyer who tries to stop Larry from taking over the company and who shows up for a business meeting with Larry in a low-cut dress and flirts with him shamelessly. (11/4/91) R. **9, 14, 19, 24, 33, 64, 85, 152, 155, 160, 206, 210, 214, 217, 219, 220, 300, 301, 306, 313, 319, 406, 502, 503, 505, 506, 507, 517, 520, 522, 524, 527, 530, 534, 603, 606, 608, 610, 613, 619, 621, 625, 627, 634, 705, 706, 708, 709, 723, 724, 753, 756, 764, 802, 808, 818, 819, 821, 900, 905, 920, 934, 956, 961, 965, 970, 972**

OVERSEAS—(1 hr. 36 min.; 1991) In French, with Eng. subtitles. The French actress Brigitte Rouan stars in and directed this drama about three very privileged, very different sisters caught in the political unraveling of French Colonial Africa. With Nicole Garcia, Marianne Basler. NR. **63**

PARADISE—(1 hr. 49 min.; 1991) Melanie Griffith and Don Johnson co-star as a couple who come to terms with the death of their young son when a friend's son comes to stay with them. An adaptation of the French film *Le Grand Chemin*. Directed by Mary Agnes Donoghue. With Elijah Wood. PG-13. **55, 157, 321, 753**

★**PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14**

THE PEOPLE UNDER THE STAIRS—(1 hr. 41 min.; 1991) More horror from Wes Craven (*Nightmare on Elm Street*), involving a young ghetto boy's grisly discovery while he reluctantly cases out a slumlord's house for a future robbery. R. **9, 12, 12, 20, 31, 38, 52, 68, 89, 150, 152, 155, 157, 158, 160, 200, 208, 211, 213, 218, 220, 222, 300, 303, 304, 307, 310, 314, 317, 318, 322, 406, 503, 504, 505, 506, 510, 517, 530, 530, 532, 601, 606, 608, 610, 611, 616, 618, 621, 625, 634, 706, 723, 724, 755, 800, 807, 810, 818, 900, 901, 902, 904, 917, 931, 933, 950, 952, 953, 962, 964, 965, 969**

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3, 46**

★**RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. Directed by Martha Coolidge and written by the veteran novelist and scriptwriter Calder Willingham, *Rambling Rose* is one of the few movies about goodness that are neither stuffy nor humorless. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **14, 38, 51, 321, 400, 601, 523, 621, 703, 709, 762, 801**

THE RAPTURE—(1 hr. 42 min.; 1991) Inept. Mimi Rogers plays Sharon, a Los Angeles telephone operator who has nothing to do all day but say, "What city, please?" into the mouthpiece. At night, however, she pursues pleasure, roaming about the city with a classy European degenerate (Patrick Bauchau), picking up strangers and doing dirty things with them. She tries to blank herself out, but she can't: She's unsatisfied, she's bored, life is hollow and empty. She joins a Christian evangelical cult, but that turns out to be hollow and empty, too. The first-time writer-director, Michael Tolkin, has publicly deplored his own inexperience, and one can only agree with him. Tolkin has done something awfully stupid. He has stripped existence of all its color, pleasure, and animation in order to demonstrate that . . . life is sterile. Indeed it is in Tolkin-land. The movie is so remote and affectless that it seems to be some sort of put-on; we're pulled up short when we discover that Tolkin is dead serious. Los Angeles, clearly, is no place to make spiritual movies. Miss Rogers, as they say, stretches herself, but the rack is not necessarily the best place for an actress to grow. The performance is more a curiosity than anything. Poor Rogers: After all that fornicatin-gand praying, she never does get to experience rapture. (10/14/91) R. **3, 38**

RICOCHET—(1 hr. 45 min.; 1991) A story of revenge about two men—a district attorney and the killer he put away years ago—and the mutual hatred that ties them together. Directed by Russell Mulcahy. With Denzel Washington and John Lithgow. R. **7, 18, 33, 152, 158, 160, 214, 320, 530, 818, 902, 905, 906, 908, 918**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—(1 hr. 49 min.; 1991) A jaunt through the social history of the latter half of the twentieth century with Lily Tomlin. Written by Jane Wagner. PG-13. **10, 46**

★**SEX, DRUGS, ROCK & ROLL**—(1 hr. 36 min.; 1991) Eric Bogosian's brilliant collection of dramatic monologues—recorded live from a performance in which the characters are often split between love and hatred, between self-assertion and self-denial. Bogosian says that the different people he creates are aspects of himself, and perhaps that is why they all come out with such biting detail and dense psychological reality. He is a satirist, a moralist, an actor, a comic, and his most important perception about us is that we all justify ourselves, constantly and obsessively. Americans want things and have the means to get them, yet they are surrounded with "awareness"—the technology of sensitivity—and they know that selfishness is bad. So they are always tripping over themselves. The kicker is that their self-knowledge doesn't keep them from behaving badly. On the contrary, confessing lets them off the hook. John McNaughton is the director. (9/16/91) R. **3**

SHATTERED—(1 hr. 37 min.; 1991) When a car wreck leaves Dan Merrick with amnesia, his attempts to remember with the help of a private investigator turn into a dangerous foray into a dark but intriguing past. R. **26, 38, 54, 160, 320**

STRICTLY BUSINESS—(1 hr. 45 min.; 1991) A comedy, marking the feature-film debut of just about everyone involved, about a mailroom clerk who befriends a superior, gets the girl, and climbs the corporate ladder faster than you can say "J. Pierpont Finch." With Tommy Davidson, Halle Berry, Joseph C. Phillips. Directed by Kevin Hooks. PG-13. **9, 19, 24, 33, 52, 66, 87, 91, 150, 152, 155, 156, 157, 158, 160, 210, 211, 213, 218, 220, 222, 300, 313, 317, 510, 511, 522, 530, 530, 532, 606, 608, 610, 621, 625, 634, 706, 714, 723, 724, 760, 803, 810, 816, 819, 900, 901, 902, 904, 911, 934, 950, 953, 962, 969**

SUBURBAN COMMANDO—(1 hr. 25 min.; 1991) Hulk Hogan stars as a space commando hiding from intergalactic bounty hunters in a California suburb. Action, adventure, comedy, and plenty of special effects; directed by Burt Kennedy. With Christopher Lloyd and Shelley Duvall. PG. **320, 522, 530, 908, 930**

THE SUPER—(1 hr. 24 min.; 1991) A New York slumlord learns some tough—and dirty—lessons when he is sentenced by the court to live in one of his own run-down buildings. A comedy with Joe Pesci, Vincent Gardenia, Madolyn Smith Osbourne, and Rubén Blades. R. **160, 521, 530, 904, 906, 918**

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has always been a lucky guy, but his luck is about to run out—just as soon as he wins the New York State lottery. Directed by George Gallo. With Danny Aiello and Anthony LaPaglia. R. **7, 19, 48, 83, 152, 200, 206, 213, 217, 219, 304, 311, 315, 319, 406, 503, 505, 509, 514, 522, 533, 606, 608, 610, 612, 616, 625, 705, 706, 707, 723, 724, 808, 902, 904, 920, 922, 934, 937, 961, 965, 967**

WHORE—(1 hr. 28 min.; 1991) Already banned in Ireland, this controversial film looks at the reality of prostitution beyond the popular myths. Directed by Ken Russell. With Theresa Russell. NC-17. **14**

YEAR OF THE GUN—(1 hr. 51 min.; 1991) John Frankenheimer—the man who brought you *The Manchurian Candidate*—directs a highly styled thriller about an American journalist whose novel on Italian terrorism hits a little too close to home. With Andrew McCarthy and Valeria Golino. R. **10, 20, 26, 44, 80, 200, 219, 302, 314, 318, 514, 517, 530, 625, 634, 709, 801, 815, 932, 967, 972**

REVIVALS

ALL SCREWED UP—(1 hr. 45 min.; 1976) In Italian, Eng. subtitles. A film about the adventures of young southern Italian workers who migrate to the heavily industrialized city of Milan and form a commune. The film does not truly come off because the writer-director has bitten off more than she can chew; there are too many main characters and stories and problems crowded into a relatively narrow compass. Dir. Lina Wertmüller. **8**

DIAL M FOR MURDER—(1 hr. 45 min.; 1954) Perhaps the coldest of Hitchcock's films. François Truffaut has made a case for it as a great movie, but most of us are likely to think of it in a more limited way—as a superb adaptation of Frederick Knott's drawing-room play. With Grace Kelly, Ray Milland, Robert Cummings, and, as the suave London detective, John Williams. **1**

FIVE EASY PIECES—(1 hr. 36 min.; 1970) A film much overrated when it first appeared because it aped prestigious European models. All about alienation in America, told in terms of a musical family from the state of Washington and the scapegrace son (Jack Nicholson) who works as an oil rigger. Nicholson takes some of his scenes—ordering food in a diner, talking to his mute, paralyzed, expressionless father—to legendary heights. Dir. Bob Rafelson. **8**

JEZEBEL—(1 hr. 43 min.; 1938) One of Bette Davis's three best performances (with *The Letter* and *The Little Foxes*), as the reckless southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **8**

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BROADWAY

Previews and Openings

Wednesday, November 13

NICK & NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta star in a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* The book and direction are by Arthur Laurents; the music is by Charles Strouse; the lyrics are by Richard Maltby Jr.; the costumes are by Theoni V. Aldredge. Featured in the cast are Christine Baranski, Thom Sesma, Faith Prince, Chris Sarandon, Kip Niven, Michael Lombard, Jeff Brooks, Yvette Lawrence, Remak Ramsay, and Debra Monk. Previewing now prior to a 12/2 opening. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., and Sunday at 3 p.m.; $40 to $60; Wednesday at 2 p.m., $30 to $50. At the **Marquis Theater**, 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 mins. **IRLS**

Tuesday, November 19

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue, a tribute to the area that spawned America's funniest people, featuring stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m. (holiday matinee 11/29 at 2 p.m.); previews start 11/19 prior to a 12/5 opening. All previews $25; after opening $30 to $45. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

THE CRUCIBLE—Jane Adams, George Martin, Maryann Plunkett, Madeleine Potter, Martha Scott, Martin Sheen, Fritz Weaver, Carol Woods, and Michael York (all of them stars) in the 1953 Tony-award-winning play by Arthur Miller focusing on the Salem witch-hunt trials of 1692; directed by Yossi Yzraely; costumes by Patricia Zipprodt. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $35 to $40; balcony seats at all performances $10 for students. Previews start 11/19 prior to a 12/1 opening; runs through 1/5/92. A National Actors Theater production at the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn's canny and effervescent direction, there's almost too much dazzlement. Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2, Sunday at 3, Monday through Saturday (except for Thursdays, which are dark) at 8, $42.50 to $60. 11/26 to 1/5/92 holiday schedules are slightly altered, so call before you go. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m., Wednesday at 2 p.m., $40 to $60. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● **IRLS**

DANCING AT LUGHNASA—Brian Friel's 1991 Sir Laurence Olivier Award–winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast (Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, and Dearbhla Molloy) plays the first 20 weeks of the run. Tuesday-Saturday at 8; Saturday and Wednesday at 2; Sunday at 3; $30–$42.50. **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.; $40 to $60. Opened: 11/12/89. **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

THE HOMECOMING—Lindsay Crouse and Roy Dotrice star in Harold Pinter's 1967 Tony-award-winning play, directed by Gordon Edelstein. With Daniel Gerroll, Jonathan Hogan, Reed Diamond, John Horton. A stunning woman visits an all-male eccentric household and sets off a chain reaction of sexual intrigue and games of one-upmanship. Tuesday–Saturday at 8; Wednesday, Saturday, Sunday at 2; $25–$35; runs through 12/8. (Special matinee 11/29 at 3 p.m.; $25.) Roundabout production at the **Criterion Theater,** Broadway at 45th Street (869-8400). 2 hours. **IRLS**

LOST IN YONKERS—Rosemary Harris, Bruno Kirby, and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist. Her teenage grandsons move in with her when their father goes south to work. The ensemble acting, with Mark Blum, Jamie Marsh, Benny Grant, and Lauren Klein, is flawless. Opened: 2/21/91. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $45. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert DuSold, J. Mark McVey (Valjean), Christy Baron, Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25–$50. 200 tickets ($16) available at b.o. Monday through Thursday for students and senior citizens with I.D.; 2 to a person. Note: Holiday schedules are slightly altered 12/23 to 1/5/92, so call before you go. At the **Imperial Theater,** 249 West 45th (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce, and Hinton Battle star in a musical romance; score by Claude-Michel Schonberg; lyrics by Alain Boublil and Richard Maltby Jr., directed by by Nicholas Hytner. Story tells of love and self-sacrifice involving a Vietnamese girl and an American soldier in 1975 at the time of the fall of Saigon. With Willy Falk, Liz Callaway, and Barry Bernal. Kam Cheng plays the Lea Salonga role at Wednesday matinees at 2 p.m. and Saturday evenings at 8 p.m. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

ON BORROWED TIME—George C. Scott brings his towering presence to (and is also the director of) a revival of Paul Osborn's comic fantasy, based on the L. E. Watkins novel, which tells the story about a grandfather and his adoring, orphaned grandson (Matthew Porac). Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through some magical power Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. Featured in the cast are Conrad Bain, Bette Henritze, Nathan Lane (as Mr. Brink), and Teresa Wright. Tuesday through Thursday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $36; Friday and Saturday at 8 p.m., $40; runs through 1/5/92. At the **Circle in the Square Theater Uptown,** 1633 Broadway at 51st Street (239-6200). 2 hrs. 45 mins. **IRLS**

ONCE ON THIS ISLAND—A lively and sentimental musical based on the Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean on an unnamed island, about a peasant girl's passion for a wealthy landowner's son, who is not totally indifferent to her attention and affection. The book and lyrics are by Lynn Ahrens; the music is by Stephen Flaherty; the choreography is by Graciela Daniele, who is also the director. With Vanita Harbour, Eric Riley, Rozz Morehead, Ellis Williams, Milton Nealy, Nikki Rene, Jerry Dixon, Kecia Lewis-Evans, Sheila Gibbs, Gerry McIntyre, Ibijoke Akinola. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. Opened: 10/18/90. A Playwrights Horizons production at the **Booth Theater,** 222 West 45th Street (239-6200). 90 mins. ● **IRLS**

PARK YOUR CAR IN HARVARD YARD—Jason Robards and Judith Ivey star in a two-character play by Israel Horovitz, set in Gloucester and focusing on the relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and former student); directed by Zoe Caldwell. Monday–Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to $42.50. At the **Music Box Theater,** 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, now in its fourth successful year. It's based on Gaston Leroux's novel; the lyrics are by Charles Hart and Richard Stilgoe; the choreography is by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House stage and exercises a reign of terror over performers, audience, and stagehands alike. Featured in the cast are Karen Culliver (the Creature's love and protégé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8, Saturday at 2, Wednesday at 2; $35 to $60. Opened: 1/26/88. **Majestic Theater**, 247 West 44th Street (239-6200). 2 hrs. 30 mins.● ● **IRLS**

HE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen, and does. Book and lyrics are by Marsha Norman; the music is by Lucy Simon; directed by Susan H. Schulman; and the choreography is by Michael Lichtefeld. With Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, Alison Fraser. Tuesday–Saturday at 8; Sunday at 3; $35 to $60; Wednesday at 2, $30 to $52.50; Saturday at 2, $30 to $55. Opened: 4/25/91. **Saint James Theater**, 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

IX DEGREES OF SEPARATION—Kelly Bishop, Courtney B. Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Gus Rogerson, Philip LeStrange, Patricia Hodges, Paul McCrane, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday–Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $37.50–$45. Opened: 11/8/90. **Vivian Beaumont**, main floor in the Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 mins.● **IRLS**

HE WILL ROGERS FOLLIES—This year's winner of six Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls, excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. Book by Peter Stone; succulent music by Cy Coleman; lyrics by Comden and Green. In the highly satisfying cast are Dee Hoty, Dick Latessa, Cady Huffman (who will be replaced by Susan Anton as 'Mr. Ziegfeld's Favorite' for two months starting 11/18), the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday–Saturday at 8; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. **Palace Theater**, 1564 Broadway, at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BSOLUTELY RUDE—Musical comedy consisting of a collection of songs and scenes about current people and topics, including Cardinal O'Connor, Kitty Kelley, Pee-wee Herman, and the Guardian Angels. With Amy Ryder, Mark-Alan, Frank Maio, Virginia McMath, and Rick Crom. Music and lyrics by Rick Crom; directed by John McMahon; $12. **Comedy Cellar Theater**, 117 MacDougal Street (254-3630).

ND THE WORLD GOES 'ROUND—*Songs of Kander and Ebb.* Musical entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis, choreographed by Susan Stroman. With Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, Karen Ziemba. Tuesday–Saturday at 8; Sunday at 3, Saturday and Wednesday at 2; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

PPROXIMATING MOTHER—Kathleen Tolan's play, directed by Gloria Muzio, takes a look at the complexities of motherhood as one woman's decision to adopt a baby raises a multiplicity of images and issues related to childbearing. With Mia Dillon and Deirdre O'Connell. Tuesday–Saturday at 8, Saturday at 2,

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Sunday at 3; $20; through 11/24. Women's Project at **Judith Anderson**, 422 West 42nd Street (873-3767).

THE BABY DANCE—Jane Anderson's play stars Linda Purl and Stephanie Zimbalist; directed by Jenny Sullivan. An upscale couple bypasses adoption services to acquire the unborn child of an overburdened southern family. Tuesday–Thursday at 8, Sunday at 7, $30; Friday at 8, Saturday at 6:30 and 9:30, Sunday at 3; $35. **Lucille Lortel**, 121 Christopher Street (924-8782).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents, and hires another, "the perfect boy friend" (a young Jewish doctor played by Tom Hewitt); directed by Dennis Zacek. With Larry Fleischman, Roslyn Alexander and Bernie Landis. Tuesday–Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $25–$32.50.**Lamb's Theater**, 130 West 44th Street (997-1780).

BEGGARS IN THE HOUSE OF PLENTY—John Patrick Shanley's play takes place over 30 years in the history of a Bronx family where two brothers grow and adapt differently to their father's hostile and hard-edged manner. With Loren Dean, Jayne Haynes, Dana Ivey, Laura Linney, Jon Tenney, Daniel von Bargen. Tuesday–Sunday at 7:30; Saturday and Sunday at 3; $32.50; through 12/1. Manhattan Theater Club **City Center Stage II**, 131 West 55th Street (581-7907).

THE BELLS—A one-man (Everett Quinton) bit of late-night madness, adapted from M. M. Erckmann and Chatrian's *The Polish Jew*, by Leopold Lewis, and starring Everett Quinton; and also directed by him. Friday at 11 p.m., Saturday at 10 p.m.; $15. **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton, with Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, Jim Lamb, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25. At the **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

BON APPÉTIT!—"An Evening With Jean Stapleton," with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for Gàteau au Chocolat. Call theater for playing schedule as it varies; $22–$27; every other day, through 12/15, in repertory with *Cabaret Verboten*. **CSCTheater,** 136 East 13th Street (677-4210).

BORN TO RUMBA!—Musical by Michael Alasa, about sex and self-deception, set in a pre-Castro Havana nightclub. With Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, Catherine Lippencott. Wednesday–Saturday at 8:30; $15; through 11/30. **DUO,** 62 E. 4th St. (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. With Nick Wyman, Larry Storch, Susan Giosa, Ronald Macone. Tuesday–Saturday at 8, Sunday at 7, Saturday and Sunday at 3; $32.50 to $35. **Promenade**, Broadway at 76th Street (580-1313).

CABARET VERBOTEN—Created by Jeremy Lawrence, show tells the true story of some of the extraordinary talents from Germany between the wars, forced to give up their work or join the National Socialist Party. Featured in the cast are John Rubinstein, Carole Shelley, Mark Nelson, and Betsy Joslyn. $22 to $27; through 11/24. (Phone theater for specifics.) **CSC Repertory,** 136 East 13th Street (677-4210).

COMPANY—A musical comedy (winner of Drama Critics Circle and Tony awards–Best Musical), with music and lyrics by Stephen Sondheim, book by George Furth; directed by Tom Klebbo, and featuring a cast of 14. All profits go to benefit Equity Fights AIDS. Tuesday through Saturday at 8, Saturday at 2 p.m., Sunday at 3; $25; through 11/17. **Harold Clurman Theater**, 412 West 42nd Street (279-4200).

DAMN YANKEES—Words and music by Richard Adler and Jerry Ross; book by George Abbott and Douglas Wallop. The 1955 Tony-award–winning musical tells of a man who sells his soul to the Devil to ensure the success of his favorite baseball team; directed by Christopher Catt. Featured in the cast are Ken Altman, Catherine Yerly, Joanna Banney, Lizzie Yawitz, Katherine Beitner, Richard Van Slyke, John Bennett, Marci Shrewsbury-Lopez, Eric Bettleheim, Jerilyn Sackler, Lesley Blumenthal, Steve Sabotiwitz, Mark Modano, Keith Garsson, Ann Vawter, Michael Waxenberg, Lucas Torres, Jeff Peters, Bruce Lloyd, and Ferris Mack. Thursday through Friday at 8, Saturday at 2 and 8, Sunday at 3; through 11/24; $15. **St. Bart's Playhouse,** 109 East 50th Street (751-1616)

DISTANT FIRES—Kevin Heelan's play, directed by Clark Gregg, examines the relationships among 6 laborers on a construction site the day after race riots in Ocean City, and deals with the far-reaching consequences of racial unrest and prejudice within one's own race. With Giancarlo Esposito, Jack Wallace, Jordan Lage, Ray Anthony Thomas, and Todd Weeks. Through 12/1; $20; Monday through Saturday at 8 (no performance Thanksgiving). At the **Atlantic Theater**, 33 West 20th Street (645-8755).

THE DRESSING ROOM—Kunio Shimizu's comedy, translated by John K. Gillespie, adapted by Chiori Miyagawa, and directed by Kati Kuroda. Caught in an illusion warp, 4 aspiring actresses prepare for the greatest roles of their lives. With Shizuko Hoshi, Carol A. Honda, Constance Boardman, Mary Lee. Tuesday–Friday at 8, Saturday at 2 and 8; through 11/3 (holiday performances 11/27 and 29 at 2); $22. A Pan Asian Repertory Theater production at **Playhouse 4** in St. Clement's, 423 West 46th Street (245-2660).

THE FANTASTICKS—Longest-running show on or of Broadway (in its 32nd year!); a gracious musical fabl that spawned much talent in its time. Children wh saw it decades ago now bring their children to enjo it. Tuesday–Friday at 8, Saturday at 7 and 10, Sunda at 3 and 7:30; $28–$32. Opened: 5/3/60. **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived b and starring Fyvush Finkel, and featuring in the cas Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer and Phillip Namanwort created the lyrics; adapted for the stage and directe by Robert H. Livingston. Tuesday–Friday at 8, Saturday at 3 and 8, Sunday at 2 and 5; $20. At the **Joh Houseman**, 450 West 42nd Street (564-8038).

FORBIDDEN BROADWAY 1991 1/2—Creator/lyricist/director/impresario Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. New-stuff's here plus favorites back by popular demand and spoofs on the current season's flops (as well as it hits). In the quite brilliant cast are Suzanne Blakeslee Mary Denise Bentley, Michael McGrath, Herndo Lackey, and the indefatigable Brad Ellis on piano Opened: 9/15/88, and still going strong. Tuesday–Friday at 8:30; Saturday at 7 and 10; Sunday at 3:30 an 7:30; $32.50 to $35. 11/19–1/5 only, **"FORBIDDE CHRISTMAS,"** an all-new holiday edition, will be seen **Theater East,** 211 East 60th Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross tells about a semi-professional harmony-group tou that was cut short by a fatal car accident on the nigh of their first gig in 1964; and now the "teen angels are allowed one night at liberty on earth to do th show they never got to do in life. Featured in the cas are Paul Binotto, Greg Jbara, Drew Geraci, and Stev Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 and 10:30 p.m.; Sunday at 3 and 7:30 p.m. $30 to $35. Opened: 5/20/90. **Steve McGraw Place**, 158 West 72nd Street (595-7400). ●

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a youn woman who blazes her way from rebellious prostitut to Ph.D.; directed by Jonathan Wilson. Featured i the cast are Jacqueline Williams, Sybil Walker, an Cheryl Lynn Bruce. Tuesday through Saturday at p.m.; Saturday and Sunday at 2 p.m.; Sunday at p.m.; $29 to $33. At the **Circle in the Squar Downtown,** 159 Bleecker Street (254-6330).

GENEVA—A revival of George Bernard Shaw's 1938 pla in which an imaginary League of Nations with th allegorical figures of Hitler, Mussolini, and Franco put on trial in a courtroom wired for sound, peopl by foreign ministers, Soviet commissars, third-worl dictators, Jewish refugees, bishops, journalists an typists, is broadcast to the world; directed by Case Kizziah. Featured in the cast are Dan Snow, Crai Smith, Grant Neale, James Sterling, Harris Berlinsky and Charles Mitchell. Thursday through Saturday a

8 p.m.; Sunday at 3 p.m.; $16; through 12/6. At the **Bouwerie Lane Theater,** 330 Bowery (677-0060).

THE GOOD TIMES ARE KILLING ME—Angela Goethals and Chandrea Wilson star in Lynda Barry's play with music, about the coming-of-age of two girls, one white and one black, as they explore the mysteries of adolescence, music, divided families, and racism; directed by Mark Brokaw. Featured in the cast are Peter Appel, Nora Cole, Harry Murphy, Ruth Williamson, Wendell Pierce, Kathleen Dennehy, Jennie Moreau, Ellia English, Brandon Mayo, Holly Felton, John Lathan, Lauren Gaffney, and Sharif Rashed. Tuesday through Friday at 8, Wednesday at 2, Saturday at 6 and 9, and Sunday at 3; $30 to $35. At the **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

THE HILLS OF MASSABIELLE—Arthur French stars in Maryse Conde's play, set in a small Guadeloupe town discovered by white tourists, about the conflict between the villagers and a young town rebel; directed by Cynthia Belgrave. Featured in the cast are April Armstrong, Roger Chazz Robinson, Oliver Barrero, Jack Landron, and Yvette Hawkins. Tuesday through Saturday at 8, 11/12 through 16; $15. **UBU Repertory** , 15 West 28th Street (679-7562).

THE IMAGINARY INVALID—MoliOere's play about a valetudinarian, translated by Mildred Marmur and directed by Robert Goldsby. 11/21, 22, and 23 at 8 p.m., 11/23 at 2 p.m. and 11/24 at 3 p.m.; $10. In the **Schapiro Theater,** lower level of Schapiro Hall, 605 West 115th Street at Broadway (854-6920).

IN THE JUNGLE OF CITIES—Bertolt Brecht's pre-Marxist play, in which he describes the homelessness and decay of the inner city; translated by Gerhard Nelhaus, directed by Anne Bogart. With Raul Aranas, Royston Scott, Mario Arrambide, Rene Rivers, Karen Evans-Kandel, Ruth Maleczech, Greg Mehrten, Brian Jucha, David McIntyre, Terry O'Reilly, Fanni Green. Tuesday–Sunday at 8, Saturday, Sunday at 3; $25; through 11/24. Mabou Mines production at **Public Theater,** 425 Lafayette Street (598-7150).

IRON BARS—Written by playwright (and now president of Hungary) Arpad Göncz, this dark comedy tells of a fictionalized dictatorship and an artist's inability to cope with freedom; co-directed by Andre de Szekely and Laszlo Vamos. Featured in the cast are Garry Goodrow, Mikel Borden, Alice White, James Matthew Ryan, Lisbeth Bartlett, Bruce Edward Barton, David Lipman, Mark Young, Christopher Mixon, Brian Keane, Dan Daily, Maureen Clarke, and Richard Thomas. Through 12/1; $20 to $24. A Riverside Shakespeare Company production at **Playhouse 91,** 316 East 91st Street (831-2000).

JOY SOLUTION—Stuart Duckworth's play, set on the day of the Kent State shootings, starts in the Detroit apartment of a high-school choral instructor; directed by Seth Gordon. Tuesday through Sunday at 8; from 11/24; $12. At the **Primary Stages Company Theater,** 354 West 45th Street (333-7471).

JUST A NIGHT OUT—Richard and Susan Turner's musical about a traveling band of performers on a dying circuit, making an effort to survive. Featured in the cast are Ron Wyche, Bruce Butler, Juju Harty, Chandra Simmons, Althea McQueen, Messeret Stroman, and Deborah Keeling. Wednesday and Sunday at 3 p.m. and 7:30 p.m. Thursday and Friday at 7:30 p.m., Saturday at 3:30 p.m. and 7:30 p.m.; $20 and $22.50. A Negro Ensemble Company production at the **Top of the Gate,** 160 Bleecker Street (475-5120).

THE LADY'S NOT FOR BURNING—Christopher Fry's classic centering on the relationship between a passionate young woman accused of witchcraft and a life-weary soldier. With Mark Allen and Elizabeth Mialqret, directed by Douglas Herdt. Thursday–Saturday at 8, Saturday and Sunday at 3; through 11/24; $15. **Theater 603,** 311 West 43rd Street (971-8768).

LAMB ON FIRE—Phillip DePoy's play depicting the story of Mary and Charles Lamb, authors of *Lamb's Tales From Shakespeare,* directed by Andrew Burgreen. Wednesday through Friday at 8, Saturday at 3 and 8; $12; through 11/23 (dark 11/15). **Playwrights' Preview Theater,** 555 East 90th Street (996-7287).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4th weekend; directed by John Tillinger. With Roxanne Hart, Anthony Heald, Jonathan Hadary, Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2:30 p.m.; $35. A Manhattan Theater Company production at the **City Center's Stage I Theater,** downstairs, 131 West 55th Street (581-7907).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying the experience in Rumania, a police state; directed by Mark Wing-Davey. With Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 and 7:30 p.m.; $22; from 11/22. A New York Theater Workshop production at the **Perry Street Theater,** 31 Perry Steet (302-6989).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba," a Jewish marriage certificate–which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, Shira Flam. Current production is in Yiddish; available with simultaneous English translation through headsets. Saturday at 8, Sunday at 2 and 5:30; $18 to $20; through 1/12/92. **Folksbiene Theater,** 123 East 55th Street (755-2231).

MARVIN'S ROOM—Scott McPherson's drama about two unmarried sisters and their eccntric families, reunited after a long estrangement, when one becomes ill; directed by David Petrarca. With Laura Esterman, Lisa Emery, Alice Drummond, Shona Tucker, Tom Aulino, Karl Mascher, and Tim Monsion. Tuesday–Friday at 8, Saturday at 3 p.m. and 8 p.m., Sunday at 3 and 7; $25; from 11/15. At the Main Stage of **Playwrights Horizons,** 416 West 42nd Street (279-4200).

NO CURE FOR CANCER—Dennis Leary's one-man performance about death, disease, and eventual salvation. Wednesday–Saturday at 8:30; Friday and Saturday at 10:30; Sunday at 7; $15 to $18; through 11/17. **Actors' Playhouse,** 100 7th Avenue South (691-6226).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, in its 6th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday–Thursday at 8, $30; Friday and Saturday at 8, $35; Saturday and Wednesday at 2, Sunday at 3; $32.50. Opened 12/12/85. At the **Douglas Fairbanks,** 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30, Saturday at 7:30 and 10:30, Sunday at 3:30 and 7:30; $32.50 to $35; dinner available. At the **Blue Angel,** 323 West 44th Street (262-3333).

PARADISE LOST—Clifford Odets's version grapples with the moral and ethical consequences of the Great Depression; directed by John Grabowski. Wednesday through Saturday at 8, Sunday at 7; through 11/23; $12. Chelsea Repertory Company production at **The Acting Studio,** 29 East 19th Street (228-2700).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. Wednesday through Friday at 8 p.m., Saturday at 3, 7, and 10 p.m.; Sunday at 3 and 7 p.m. At the **John Houseman Theater,** 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday–Saturday at 8, Sunday at 3 and 7, Wednesday amd Saturday at 2; $30. **Theater Four,** 424 West 55th Street (695-3401). ● ●

PERICLES, PRINCE OF TYRE—Latest of Joseph Papp's 36-play Shakespeare's Marathon, directed by Michael Greif, features Campbell Scott in the title role. Story is about how we cope, individually and collectively, with the loss of people we love, examining cycles of death and birth/resurrection. With Robert Beatty Jr., Martha Plimpton, Larry Block, Dan Moran, Paul Butler, Steve Meller, Macintyre Dixon, Don McManus, Joseph Haj, Byron Jennings, Saundra McClain, Cornelia Gonzalez, Bobo Lewis, Byron Jennings. Tuesday–Friday at 8, Saturday at 2 and 8,

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Sunday at 2 (no performance 11/28); $35. **Public/ Newman Theater**, 425 Lafayette Street (598-7150).

A PIECE OF MY HEART—Shirley Lauro's play, suggested by Keith Walker's book, tells of Vietnam where 6 courageous American women who served as nurses struggle to make sense of a war that irrevocably changed them and a nation that shunned them; directed by Allen R. Belknap. With Annette Helde, Novella Nelson, Sharon Schlarth, Tom Stechschulte, Cynthia Carle, Kim Miyori, Corliss Preston. Tuesday–Saturday at 8, Sunday at 7, and Saturday and Sunday matinees at 2:30 p.m.; through 11/24; $35. A Manhattan Theater Club production at the **Union Square Theater**, 100 East 17th Street (581-7907).

THE RADIANT CITY—Created and directed by Theodora Skipitares, theater work uses puppets, sculpture, film, slides and music (score by Christopher Thall; lyrics by Andrea Balis; singers Lisa Kirchner and Will Badgett) to illuminate the history of the city and the life and career of master-builder Robert Moses. With puppet manipulators, dancers, and circus performers Ed Greenberg, Cora Hook, Michael Preston, and Cathy Shaw. Tuesday through Saturday at 8 p.m.; Saturday at 2 p.m.; Sunday at 3 p.m.; $26. At the **American Place Theater**, 111 West 46th Street. **Closed.**

RAGS—Christa Moore, Steven Keats, Jan Neuerger, and Ann Crumb have leading roles in a revised version of the 1986 musical focusing on the lives of Jewish immigrants in New York at the turn of the century. Book by Joseph Stein, music by Charles Strouse, lyrics by Stephen Schwartz, choreographed and directed by Richard Sabellico. With Jonathan Kaplan, Alec Timmerman, and David Pevsner. Tuesday through Saturday at 8, Sunday at 2 and 7; $30; through 12/15. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West 26th Street (633-9797).

REALITY RANCH—Written and performed by Jane Gennaro, play looks at a writer's struggle for self-respect in the world of entertainment; directed by Peter Askin. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $16. At the **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Jacobo Langner's *Esperando la Carroz* ("Waiting for the Hearse"); ($15); Dolores Prida's *Botanica* ($15); Roberto Cossa's *La Nonna* ($15); Gloria Gonzalez's *Cafe Con Leche* ($15); Soraya Maria's *Pension para Senoritas* ($15-$20). Ramon Mendez Quinones's *Los Jibaros Progresistas* ($15); Pedro Calderon de la Barca's *El Alcaide de Zalames ($15);* Federico Garćia Lorca's *La Casa de Bernarda Alba* ($15). For schedule phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Written and directed by Bob Carlton, his play is dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece," and is loosely based on the Bard's *The Tempest*. Featured in the cast are Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins, Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, and Steve Steiner–all musicians who must be able to play at least 5 instruments. Tuesday through Friday at 8 p.m.; Saturday at 6 p.m. and 10 p.m., Sunday at 2 p.m.;and 6 p.m.; $31 to $38. At the brand-new **Variety Arts Theater,** 3rd Avenue and 14th Street (239-6200).

THE RIVERS AND RAVINES—Heather McDonald's political drama about the contemporary farm crisis in America and its effect on rural communities; directed by Henry Fonte. Featured in the cast are Michelle Berke, Zeke Zaccaro, Matthew Caldwell, Howard Thoresen, Michael Curran, Julia McLaughlin, Susan Farwell, David McConnell, Marjorie Feenan, Terrence Martin, Christie Harrington, and Randy Kelly. Wednesday through Saturday at 8, Sunday at 2; $10; through 12/1 (no performance 11/28). At the **Village Theater**, 133 West 22nd Street (627-8411).

THE ROSE QUARTET—Tom Cumella's play. The "quartet" consists of 4 veteran New Yorkers on a rooftop rendezvous choosing the joy of living over the fear of aging; directed by Tee Scatuorchio. 11/20 through 12/29 (no perfs. 12/24, 25); Tuesday through Saturday at 7:30 p.m., Saturday at 2 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Phone for holiday schedule changes. At the **Circle Repertory Theater,** 99 7th Avenue South (924-7100).

SERVY-N-BERNICE 4EVER—Ron Eldard and Lisa Gay Hamilton star in Seth Zvi Rosenfeld's drama, directed by Terry Kinney, which explores the relationship between a tough white homeboy and a young black model. Cynthia Nixon and Erik King complete the cast. Tuesday through Friday at 8, Saturday at 7 and 10. Sunday at 3 and 7; $29.50. At the **Provincetown Playhouse,** 133 MacDougal Street (477-5048).

SEVEN PILLARS OF WICCA–DICK: A TRIUMPH—Mark Ameen's play, directed by Rich Rubin, charts a gay man's sexual and emotional journey through a landscape of mind, matter, and politics. Thursday and Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 7 p.m. (no performance 11/28); $15; 11/14 through 12/8; $15. At **The Duality Playhouse**, 119 West 23rd Street, third floor (564-8038).

SHMULNIK'S WALTZ—Allen Knee's comedy about a young immigrant's love life, with music by David Shire. Cast: Stephen Singer, Rob Gomes, Marilyn Pasekoff, Steve Routman, Llana Levine, Robert Katims, Wendy Kaplan. Tuesday–Saturday at 8, Sunday at 2 and 7; $22–$25; through 11/24. **Jewish Repertory Theater,** 344 East 14th Street (505-2667).

SHORT SHOTS—*Out of Focus, Norman, Room 2303, Poopsie*, and *Joinin' of the Colors*, original musical–theater pieces, directed by Bill Blechingberg, are by David Tenney, Benita Green, Reena Heenan, Frank Jump, Lynn Portas, and Dan Clancy. In the casts are Lisa Asher, James Saxonmeyer, Anne Healy, Lawrence Faljean, Frank Jump, Christopher Brown, Larry Klein, Milo Heenan, Alfred Lakeman, and Lorraine Serabian. Thursday through Monday at 7 p.m.; $18.50. Schedules change practically weekly, so phone theater for specifics. At the **Improvisation Theater**, 358 West 44th Street. (765-8268).

SIDDOWN!!! CONVERSATION WITH THE MOB—Three short plays by Sam Henry Kass, all capturing men on the wrong side of the law, featuring in the cast Ray Mancini, Holt McCallany, and Nicholas Turturro. Thursday through Saturday at 10 p.m.; $15. At the **Trocadero,** 368 Bleecker Street (242-0636).

THE SKIN OF OUR TEETH—A revival of Thornton Wilder's Pulitzer Prize–winning play dramatizing the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. Featured in the cast are Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William C. Mitchell, Grant Neale, and Mark Waterman. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $16; through 11/22. A Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail; created by Erik Frandsen, Michael Garin, Robert Hipkens, Paula Lockheart, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $37.50. From 11/16, schedule is Tuesday through Friday at 8 p.m., Saturday at 7 and 10:15, Sunday at 3 and 7; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

THE SUMMER THEY STOPPED MAKING 'LUDES—*(How Taking Peyote Turned Me Into a Coyote*): Steven Tanenbaum's comedy, directed by Scott Schneider, melds the disaffected drug culture of suburban teens with the sacred knowledge of the Native American "brujo" or sorcerer. Friday and Saturday at 8 p.m.; $10; through 11/30. **Dick Shea's**, 100 East 16th Street (243-6542).

TWO GENTLEMEN OF VERONA—FREE! Shakespeare's romantic early comedy, his vehicle for the Elizabethan version of the "brat pack,"tasting for the first time romance, passion, and adventure; directed by Jack Corwell, and featuring a cast of 11, plus Pongo, a very talented dog. 11/17 at 3 and 8, 11/18 at 8 (because it's free, it's best to make reservations). A Roger Hendricks Simon production at the **Ernie Martin Studio Theater**, 311 West 43rd Street, fifth floor (564-2899).

UNDER THE SKIN—Two new horror plays with a cast of 15: First, Sean Burke's *Just Do It!* and second, Martin Fluger's *Luella Miller*, both directed by Fluger, with music by Shelly Gartner. The first tells of a wolfmanesque social worker; the second is about a mysterious stranger who captures the hearts of a farming community's inhabitants. Friday and Saturday at 8, Sunday at 3; $10; through 11/24. At the **Nat Horne Theater Studio,** 442 West 42nd Street (268-9638).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. With Lou Liberatore, Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday through Sunday. At the **Orpheum Theater,** 126 2nd Avenue (477-2477).

THE WHITE ROSE—Lillian Garrett-Groag's true story, set in Germany, focuses on 5 university students arrested for being members of an anti-Hitler youth movement; directed by Christopher Ashley. Featured in the cast are Larry Bryggman, Victor Slezak, Roger Howarth, Michael Louden, J. D. Cullum, Brad Greenquist, Melissa Leo, and Billy Morrissette. Through 11/17; $22 to $25. At the **WPA Theater**, 519 West 23rd Street (206-0523).

ZION!—A play by Beverly Trader, which features gospel music, is about the 30-year struggle by African-Americans to found the first black church in America in Marietta, Georgia; directed by Thomas Jones. Wednesday through Saturday at 8 p.m., Saturday at 4 p.m., Sunday at 3 p.m.; $16; from 11/17. At the **Theater of Riverside Church**, 91 Claremont Avenue at 120th Street (869-3981).

OFF OFF BROADWAY

AMPHITRYON—A revival of Moliére's rarely performed drama, translated by Oscar Mandel, presented in English, and directed by Charles Turner. 11/16, 17, 23, and 24 at 8; matinees at 3 on Saturday and Sunday; $10. An Apollo production at the **Pocket Theater**, 141 West 28th Street, Room 201 (866-3481).

BACKSTAGE—Tony Sportiello's 3-part comedy about backstage happenings in the theater and film industries, with a cast of 10; directed by Rick Sheridan. First is *The Sitcom*, a comedy; second is *The Fiancé*, a drama; third is *The Nightmare*, a farce. 11/8 to 12 at 8 and 11/13 at 2 and 7; $10. N.Y.Spaces production at the **Theater Ten Ten**, Park Avenue Christian Church, 1010 Park Avenue at 85th Street (397-1313).

BLIND AS A BAT—Three one-acters by blind playwrights: George Ashiotis's *Face Value;* directed by Xenophon Theophall. Jaimie Ituarte's *A Cigarette and a Priest*, and Ken Stewart's *Crips 4, Blanks 2*, directed by Ike Schambela. The plays have a mix of blind, visually impaired, and sighted characters played by a similar range of actors. Wednesday through Saturday at 8 p.m., Saturday at 2:30 p.m., and Sunday at 3 p.m.; $10; 11/15 through 24. A Theater by the Blind production at the **Theater Row Theater**, 424 West 42nd Street (260-6527).

BLUE PLAINS—David Forsyth plays Alfred Stieglitz in James Wedekin's play about Georgia O'Keeffe, played by Franca Barchiesi, and her struggle with the decision to devote herself to painting, or resign herself to a small-town life; directed by Peggy Flood. With Anna Holbrook, Phil Ashby Raymond Haigler, and Emily Whitesell. Wednesday–Saturday at 8 p.m., Sunday at 3 p.m.; $10. At **Alice's Fourth Floor Theater,** 432 West 42nd Street (581-3808).

CHEKHOV AND MILNE ONE-ACTERS—Anton Chekhov's *A Marriage Proposal* and A. A. Milne's *The Ugly Duckling*. Both plays are directed by Ann Russell, and deal with the hypothesis "The only thing worse than a relationship is no relationship." 11/18 and 19 at 8. **Producer's Club**, 358 West 44th Street (1/718-499-7269).

DOUBLE BILL—Pete McCabe's *The Emperor and the Queen's Parisian Weekend,* "an inexcusable scandal," and *The Violinist*, "a song of violence;" both are directed by Rod McLucas. Wednesday through Friday at 9:30; Saturday at 9:30 and 11:30 p.m.; $8; 11/20 to 23; A Colossal Theater production at the **Westbeth Cabaret,** 151 Bank Street (627-7128).

THE DROPPER—Drama, written and directed by Ron McLarty, that confronts genetic disabilities; set in contemporary America, with flashbacks to an earlier part of the century in England. Featured in the cast are Richard Long, John Bear, Wendy Scharfman, Nick Giangiulio, and Bob Horen. Tuesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10. At the **One Dream Theater,** 232 West Broadway (691-6618).

EAGLE OR SUN—Mexican playwright Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Saturday at 8; Sunday at 2; through 12/29; $10. At the **Open Eye Theater,** 270 West 89th Street (769-4143).

FIVE VERY LIVE—Five one-acters: David Ives's *Sure Thing*, Quincy Long's *Something About Baseball*, Patrick Breen's *Call of the Wile E.*, and Howard Korder's *Wonderful Party*. The casts: Robert Bella, Ron Butler, Kristen Johnston, Jordan Lage, Mary McCann, Neil Pepe, David Pittu, Robert Spielberg, Ray Anthony Thomas, Todd Weeks, Scott Zigler. Wednesday through Monday at 8 (dark Tuesdays); $12; through 11/24. **Atlantic**, 336 West 20th Street (645-8755).

FIXING THE CAT—Bennett Windheim's play, directed by Richard Manichello, tells of women who were not only raised to have it all, but feel compelled to, whether they truly want it or not. Monday through Saturday at 8 p.m.; $10; 11/11 through 23. At **Theater North,** 336 Canal Street (226-2820).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday–Sunday at 8; $65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696-8585).

GRAVE CONCERNS—Jon Teta's two "comedies of menace"; through 11/17; Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $10. At the **n Theater**, 750 8th Avenue, 6th floor (989-8709).

THE GREAT AUK—Joe Witt's play, directed by Russell Reich, tells of 3 people caught in a web of intrigue, love, and the illegal animal trade, operating out of an obscure loft in the meat-packing district of Manhattan. Featured in the cast are Michael Rego, Patrick Edwards, and Daintry Jensen. 11/14 through 16 at 8 p.m.; $5. A Center for Theater Studies of Columbia University production at the **Horace Mann Theater**, Broadway and 120th Street (678-3490).

THE HOLLOW—Agatha Christie's murder mystery, filled with intrigue, romance, eccentric characters, and a murder; directed by Fred Fondren. Wednesday through Saturday at 8; through 12/7; $10. At the **Prometheus Theater**, 239 East 5th Street (477-8689).

I CAN'T STOP SCREAMING—Andy Halliday's psychological comedy, directed by Jeff Mousseau, is set in 1929 Hollywood and stars the playwright as a former child star recently released from a mental institution and about to make his first talking picture. Wednesday, Thursday, Friday, Sunday at 8 p.m., Saturday at 7 and 10 p.m.; $10. A Scandalous Minds Company production at **Theater**, 224 Wavely Place (279-4200).

IPHIGENIA IN TAURIS—A revival of one of Johann Wolfgang von Goethe's major plays, wherein Iphigenia's individual human heart becomes the center of gravity for the moral judgment of the play; directed by Gregorij H. von Leitis. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through January. Call for holiday changes. At the **Elysium Theater**, 204 East 6th Street (713-5478).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band, Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

JUDAS'S MOTHER—Play, written and directed by Chad Beguelin's, about Judas Iscariot's mother as she pushes her son to compete with his friend, Christ. Thursday-Sunday at 8; through 12/1; $10. No performance Thanksgiving, but 12/1 has a matinee at 3 p.m. **Playground**, 230 East 9th Street (475-4145).

LINE—Israel Horovitz's play, in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

LOTTO—*(Experience the Dream):* Cliff Roquemore's play, which he's also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Featured in the cast are Steve Baumer, C. C. Toni, John L. Bennett, Billy Ray Tyrons, Karl Calhoun, Otis Young Smith, Elise Chance, Bryan Roquemore, Bridget Kelso, Frederick Kiah, and Cyndi Galloway-O'Connor. Wednesday through Friday at 8 p.m., Saturday at 3 and 8 p.m., Sunday at 4 p.m.; $8 to $15; through 1/26/92. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

LYSISTRATA—A comic version of Aristophanes' play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. With Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; through 12/14. At the **CBGB Gallery**, 313 Bowery (982-4052).

A MAN WHO MARRIED A DUMB WIFE—Revival of a satire by Anatole France, and the title tells the story; directed by Miranda McDermott. Friday, Saturday and Tuesday, Wednesday, Thursday, at 8, Sunday at 3; $10; 11/15–24. At **New Media Repertory,** 512 East 80th Street near East End Avenue (734-5195).

A MAN'S A MAN—Bertolt Brecht's comedy, translated by Gerhard Neilhaus, revolves around a naïve Irish docker whose real identity is subverted by a lawless, drunken machine-gun detachment; directed by Kristin Marting. Tuesday through Sunday at 8 p.m. (an hour-long cabaret precedes each performance at 7); through 11/24; $10. A Tiny Mythic production at the **Ohio Theater**, 66 Wooster Street (274-9807).

LE MISANTHROPE—Moli°ere's comedy in five acts, starring Christian Rist and Irene Jacob. Le Studio Classique performs without period costumes or sets, but with simple elements. In French with simultaneous translation available. 11/14, 15, 16, at 8; $15; show is 2 hrs. 15 mins., performed without intermission. **Florence Gould Hall,** 55 East 59th Street (355-6100).

MISS JULIE—A revival of August Strindberg's play with a new translation by Göran Ekström and Kendall Cornell; directed by Joanne Comerford. Passion and lust overrule moral standards when a young noblewoman and her servant spend a Midsummer's Night together. Featured in the cast are Janus Auman, Kendall Cornell, and Frank Deal. 11/16–18, and 21–24 at 8 p.m.; $10. A Moxie production at the **Sanford Meisner Theater**, 164 11th Avenue (206-1764).

THE NEW STUFF—A double bill: Tony Sportiello's *Absent Friends* concerns a family that has been in turmoil since the death of their son; directed by Carolyn Arredondo. Michael Schwartz's *Herders* tells of two lovable park maintenance men who live just outside of society's fringe; directed by Brad Friedman. Thursday through Saturday at 8 p.m., Sunday at 6 p.m.; $10. **Belmont Italian–American Playhouse,** 2385 Arthur Avenue, in the Bronx (364-4700).

OCTAVIA—Seneca's play about Claudius's daughter who is married to Nero (who is also her brother) and then killed by him; directed by Sid Armus. The cast includes Cheryl Hartley and James Stevenson. Thursday–Saturday at 8, Sunday at 3; 11/14–12/1; $10. **Theater 22,** 54 West 22nd Street (243-2805).

OFF THE BEATEN PATH—Seven short plays: Ronald Ribman's *Sunstroke,* Arthur Kopit's *The Conquest of Everest*, Carol K. Mack's *a.k.a. Marleen*, David Ives's *Sure Thing* and *Words, Words, Words*, Ben Sahl's *Mr. Big Stuff,* and, finally, Jay Amari and Ben Sahl's *Five Burners*. 11/14, 15, 20, 21, 22 at 8 p.m.; 11/16 and 23, 7 p.m. and 10 p.m., and 11/17 and 24 at 3 p.m.; $10. A Basic Theater production at the **SoHo Repertory Theater**, 46 Walker Street (397-1511).

PEOPLE, PEOPLE—A revival of David Simpatico's play, directed by Roger Mrazek, deals with violence, drugs, and sex; performed by a cast of 8. 11/15, 16, 22, 23, at 10 p.m. A Drama Club production at **NADA,** 167 Ludlow Street (420-1466).

PERFECT COURAGE—Autobiographic work, about growing up and exploring our bodies as maps of the scars we all bear, by dancer–choreographer Bill T. Jones, his actress sister, Rhodessa Jones, and musician Idris Ackamoor. 11/15, 16, at 8; 11/17 at 2; $12. One Roof Theater production at **Aaron Davis Hall,** 135th Street and Convent Avenue (307-4100).

RED EARTH DOUBLE—Jed Stiles's *The Company Man,* directed by Richard Lichte, about 3 men tied together by the company employing them; and Amy Brentano's *A Change of Address*, directed by the author, dwelling on the relationship among three daughters. Through 11/24; $10; Wednesday through Saturday at 8, Sunday at 3. Red Earth production at **Synchronicity Space**, 55 Mercer Street (777-4327).

LA RONDE—Revival of Arthur Schnitzler's pioneering theater piece on the subject of sexual politics, examining with compassion a stratum of Viennese society; translated by John Barton and directed by Rachel Wineberg. Through 11/16 at 8 p.m., 11/14 at 5:30 p.m.; 11/17 at 3 p.m.; (call for specifics) $7. At the **Minor Latham Playhouse** of Barnard College, Broadway at West 119th Street (854-563).

SANDPIES AND SCISSORLEGS—Mark Dunn's southern comedy, directed by Valerie Harris, about love, childhood, choices, marauding sea gulls. Wednesday through Saturday at 8, Sunday at 3; through 11/16, Wednesday–Saturday at 8, Sunday at 3; $10. ATA at **Sargeant Theater**, 314 West 54th Street (581-3044).

SCHOOL FOR WIVES—Moli°ere's timeless comedy of one man's machinations to obtain the perfect wife; directed by Eleanore Tapscott. Thursday–Saturday at 8, Sunday at 3; $10; through 11/17. At the **Westside Repertory Theater**, 252 West 81st Street (874-7290).

THEY CHAINED US TO A STAR!—Play with music, written and directed by Phelonise Willie, about an illegal secret experiment in space, wherein 5 convicted murderers, all women of color, volunteer for investigation of the psychological effects of long-term space travel. Thursday through Sunday at 7:30 p.m.; through 11/24; $10 to $12. First Floor Theater at **La MaMa E.T.C.**, 74A East 4th Street (475-7710).

TO BE OR...KNOT—A selection of original one-acters encompassing the lives of various writers. Robert Monticello's *Stage Fright*; Geralyn Horton's *Ex-Machina*; William Borden's *Hangman* and *Moving Letters* and Christopher Woods' *The Pact*. 11/12, 14, and 21, at 8 p.m.; 11/17 at 3 p.m., and 11/19 at 6:30 p.m.; $10. **Impact Theater**, 612 Eighth Avenue (391-0418).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake.Tuesday–Saturday at 7, Saturday and Sunday at 2; phone for prices (279-4200). ● ●

THE TROJAN WOMEN—Euripides' passionate attack on the savagery of war; translated by Richmond Lattimore, and directed by Shepard Sobel. Story starts when all the Trojan men have been killed and the women stand as living testament to the war's devastating results.Through 12/7; Tuesday–Friday at 8, Saturday at 5 and 9 p.m., Sunday at 2. **Pearl Theater Repertory**, 125 West 22nd Street (645-7708).

TROUBLEMAKERS—Triple bill: Leonard Melfi's splendid *Birdbath,* Larry Myers's *White Boys Can't Rap,* and Henry Wyatt's *I'm Alone, Honest*—are seen through 12/21, playing Saturday only at 8; $5. **Real Theater**, 1026 6th Avenue, near West 38th Street (529-0103).

TWO BY GOLD—Steven Gold's *Saving the Unsaved*, about a pampered Mormon matron who discovers her husband's secret; directed by Veronica Stone; and *Raise of Consciousness*, which deals with AIDS, directed by Lou Cabral. Thursday–Saturday at 8 p.m.; through 11/23; $10. **Good Shepherd–Faith Presbyterian Church**, 152 West 66th Street (1/718-937-4864).

TWO BY HORTON FOOTE—*The Midnight Caller* and *The Oil Well* both take place in Harrison, Texas, in the early 1950s, about the ties that bind two people inextricably together, where life was defined by blood, history, and duty, and deals with the limitations of love when seduced by the love of money. The directors for both are Emma Walton and Stephanie Cassel Scott. Tuesday through Saturday at 8, and Sunday at 3; through 11/24; $10 to $12. A Spectrum Stage production at the **Avalon Theater**, Broadway between 105th and 106th Streets, 2nd floor (567-7274).

TWO BY WALTER CORWIN—*The Bride's Book of Flowers*, a comedy, and *Library Love*, a musican curtain-raiser with score by Arthur Abrams. Both are directed by James Jennings. Thursday through Sunday at 8; through 11/21; $5. At the **Theater for the New City,** 155 First Avenue (254-1109).

WOMEN IN BECKETT—Samuel Beckett's 4 playlets about primarily older women living in a barren, isolated landscape, completely alone; conceived and directed by Moises Kaufman as relevant to our society today. With Rosemary Brady, Nellie Zastawna, Kier Edwards, Mildred Feiner, Anne Putnam, Janet Gibson, Liliam Johnson, and Megan Hunt. Tuesday through Sunday at 9; 11/19 through 12/8; $10. **Theater for the New City,** 155 1st Avenue (721-2721).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

TADASHI ASOMA—Recent paintings of the landscape along the Hudson River; through 11/16. Findlay, 984 Madison Ave. (249-2909).

STUART DAVIS/GRAHAM NICKSON—Paintings and watercolors from all periods of his career/Figurative paintings; 11/13–12/21. Salander-O'Reilly, 20 E. 79th St. (879-6606).

RICHARD DIEBENKORN—New paintings on paper; through 11/30. Knoedler, 19 E. 70th St. (794-0550).

RACKSTRAW DOWNES—Paintings of landscapes and cityscapes in New York, Maine, and Texas; through 11/15. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

JOELLEN DUESBERRY—Paintings and monotypes of landscapes in Colorado, New York, and Maine; through 12/14. Graham Modern, 1014 Madison Ave. (535-5767).

LYONEL FEININGER/MARK TOBEY—Watercolors, drawings, and mixed-media works by both; through 11/16. Moeller, 52 E. 76th St. (988-8483).

PETER HAYES—Works in laminated porcelain by a British ceramist; through 12/21. Graham, 1014 Madison Ave. (535-5767).

JORGE IMMENDORF—Works from the 1960s, including drawings, paintings, and objects; through 12/21. Werner, 21 E. 67th St. (988-1623).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

DAVID MAYERNIK—Architectural watercolors and frescoes; through 11/29. Stubbs, 825 Madison Ave. (772-3120).

ELSIE DINSMORE POPKIN—Pastel drawings of landscapes and gardens; through 11/30. Uptown, 1194 Madison Ave. (722-3677).

VLADIMIR SALAMUN—Recent sculptures of hammers in wood and metal; through 11/16. Stone, 48 E. 86th St. (988-6870).

ILONA SOCHYNSKY—Abstract paintings by a Ukrainian artist; through 11/17. Ukrainian Institute of America, 2 E. 79th St. (288-8660), Tue.–Sun. 12–6.

BOB THOMPSON—Paintings of bacchanalian scenes in which winged, Goya-esque creatures romp, with compositions based on Italian Renaissance paintings; through 12/14. Vanderwoude Tanabaum, 24 E. 81st St. (879-8200).

57th Street Area

ALEXANDER ARCHIPENKO—Sculptures from 1909 to 1954, in terracotta, bronze, and aluminum; through 12/2. Adler, 41 E. 57th St. (308-0511).

DONALD BAECHLER—Paintings from 1981–1982; through 12/21. Baron/Boisante, 50 W. 57th St. (581-9191).

WILLIAM BECKMAN—New paintings and drawings in a series titled "Dossier of a Classical Woman"; 11/14–1/11/92. Steibel Modern, 32 E. 57th St. (759-5536).

RICARDO BENAIM—Mixed-media collages on wood that use the letter as a theme; through 11/30. Reece, 24 W. 57th St. (333-5830).

LOUISE BOURGEOIS—Recent sculptures composed of marble, glass, rubber, and electric lights; through 11/16. Miller, 41 E. 57th St. (980-5454).

FREDERICK BROSEN—Watercolors of scenes in Florence, Paris, and New York City; through 11/23. Schmidt-Bingham, 41 W. 57th St. (888-1122).

ANTHONY CARO—Recent waxed steel sculptures; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

LARRY COHEN—New paintings; 11/16–12/10. De Nagy, 41 W. 57th St. (421-3780).

TONY CRAGG—Recent sculpture; through 11/30. Goodman, 24 W. 57th St. (977-7160).

ENZO CUCCHI—A recent series of paintings of Rome titled, "Trasporto di Roma Su Un Capello D'Oro"; through 11/30. Blum Helma, 20 W. 57th St. (245-2888).

NICOLA DE MARIA—Paintings on paper executed between 1986 and the present; through 11/30. Lelong, 20 W. 57th St. (315-0470).

ERIK DESMAZIERES—Etchings from 1982–1991 that depict detailed architectural fantasies, landscapes, and urban panoramas; through 12/7. Fitch-Febvrel, 5 E. 57th St. (688-8522).

JEREMY FOSS—Recent landscape paintings; through 11/14. De Nagy, 41 W. 57th St. (421-3780).

ELISABETH FRINK—Figurative sculpture and drawings; 11/14–12/7. Dintenfass, 50 W. 57th St. (581-2268).

RAINER GROSS—A series of collaged paintings titled "Without Words"; through 11/30. Siegel, 24 W. 57th St. (586-0605).

HANS HOFFMAN—Mosaic studies in gouache and collage executed during the 1950s; through 11/16. Emmerich, 41 E. 57th St. (752-0124).

ROBERT JORDAN—Recent landscape paintings and works on paper; through 11/30. French, 24 W. 57th St. (247-2457).

ROBERT KUSHNER—Paintings of flowers and trees on handmade Japanese paper; through 12/7. Solomon, 724 Fifth Ave. (757-7777).

SEYMOUR LIPTON—Drawings, maquettes, and sculpture from the last decade of his life; through 12/22. Babcock, 724 Fifth Ave. (535-9355).

MANEL LLEDOS—Paintings that suggest abstracted landscapes by an artist from Barcelona; 11/14–12/14. Prats, 24 W. 57th St. (315-3680).

PATON MILLER—Paintings that depict daily life with gravity and humor; 11/19–12/21. Haime, 41 E. 57th St. (888-3550).

JOAN MIRO—Prints from 1935 to 1955; through 12/7. Pace Prints, 32 E. 57th St. (421-3688).

GAETANO PESCE—Recent furniture by this Italian architect and designer; through 11/30. Joseph, 745 Fifth Ave. (751-5500).

PABLO PICASSO/LUCIEN CLERGUE—Drawings, prints, sculpture, and ceramics/Black-and-white and color photographs of the bullfight; through 12/20. Krugier, 41 E. 57th St. (755-7288).

RICHARD POUSETTE-DART—Recent abstract paintings; through 12/7. ACA, 41 E. 57th St. (644-8300).

REBECCA PURDUM/FIELDING DAWSON—Ethereal abstract paintings/Collages of words and images. Through 11/16. Tilton, 24 W. 57th St. (247-7480).

HARVEY QUAYTMAN—New paintings; through 11/20. McKee, 745 Fifth Ave. (688-5951).

ANNE RYAN—A loan exhibition of collages selected from bequests by the artist's daughter to the Museum of Fine Arts, Houston, the Walker Art Center, and the Yale University Art Gallery; through 11/30. Washburn, 41 E. 57th St. (753-0546).

LUCAS SAMARAS—A retrospective of his non-figurative work of the last 35 years, from notebook sketches of the late 1950s to his recent "Mosaic" paintings; through 11/30. Pace, 32 E. 57th St. (421-3292).

ANTONIO SAURA—Figurative abstract paintings from the 1960s; through 12/14. McCoy, 41 E. 57th St. (319-1996).

ABBY SHAHN—Abstract paintings on paper in a series titled "Ecoterror"; through 11/30. Midtown Payson, 745 Fifth Ave. (758-1900).

HOUGHTON CRANFORD SMITH/MAX BECKMANN—Oil paintings executed in Provincetown between 1909 and 1916; through 11/27/Woodcuts, etchings, drypoints, and lithographs from 1915 to 1948; through 11/30. Borgenicht, 724 Fifth Ave. (247-2111).

ROBERT SPERRY—Murals, ceramic sculptures, plates, and platters in black and white; through 11/30. Drutt, 724 Fifth Ave. (974-7700).

DANIEL SPOERRI—Paintings from his "Background Landscapes" series, derived from a collection of paintings by a Munich copyist; through 12/31. Zabriskie, 724 Fifth Ave. (307-8492).

BILL TRAYLOR—Paintings of animals, people, abstract forms, and events on cardboard by this artist who was born into slavery in 1856 and began painting at the age of 82; 11/15–1/11/92. Ross, 50 W. 57th St. (307-0400).

JAMES VALERIO/LUIS CRUZ AZACETA—Paintings of figures in mysterious outdoor settings lit by campfires; through 11/20/Recent drawings; through 12/31. Frumkin/Adams, 50 W. 57th St. (757-6655).

NIGEL VAN WIECK—Oil pastel drawings that depict the darker side of Miami's Art Deco district and seductive beach scenes; through 11/27. Tatistcheff, 50 W. 57th St. (664-0907).

SOPHIA VARI—Recent bronze and marble abstract sculpture; through 11/16. Haime, 41 E. 57th St. (888-3550).

JANE WILSON—Recent oil paintings and watercolors executed in Switzerland, Germany, and Denmark; through 11/30. Fischbach, 24 W. 57th St. (759-2345).

KARL ZERBE/EILEEN RITA—Paintings of overlapping forms defined by contrasting colors and textures by this artist who died in 1972/Landscapes of Seattle in oil pastel. Through 11/27. Deutsch, 29 W. 57th St. (754-6660).

SoHo and TriBeCa

VINCENZO AGNETTI—New works; through 12/7. Ala, 560 Broadway (941-1990).

KEITH ALEXANDER—Highly-detailed landscape paintings by an artist who lives in Namibia; through 12/6. Ergane, 469 W. Broadway (228-9600).

IDA APPLEBROOG—Recent paintings in a series titled "Safety Zone"; through 11/30. Feldman, 31 Mercer St. (226-3232).

ELISE ASHER—Paintings inspired by her favorite poems; through 12/3. Kelly, 591 Broadway (226-1660).

AY-O—A totally dark environment/installation titled "Black Hole" and dedicated to George Maciunas; through 12/7. Harvey, 537 Broadway (925-7651).

BETH B—Paintings and photographs that explore the historical uses of propaganda; 11/16–12/14. 291, 291 Church St. (966-8909).

MATTHEW BARNEY—An installation that uses the gallery as a playing field; through 11/16. Gladstone, 99 Greene St. (431-3334).

JUDITH BARRY—A video projection titled "Imagination, Dead Imagine"; through 11/19. Klagsbrun, 51 Greene St. (925-5157).

GEORG BASELITZ—His recent "Zeitgeist" paintings that depict a stark, turbulent image rendered upside-down; through 12/21. Boone, 417 W. Broadway (431-1818).

FORD BECKMANN—New paintings that have clowns and polka dots as a theme, incorporating silkscreen and paint; through 11/30. Shafrazi, 130 Prince St. (274-9300).

CHARLES BELL/GUY JOHNSON—New paintings by both; through 11/30. Meisel, 141 Prince St. (677-1340).

TOMM BOLLES/JOY JACOBS—Paintings and sculpture-/Paintings and works on paper. Through 11/30. Sermas, 19 Greene St. (431-5743).

JONATHAN BOROFSKY—Recent "Heart Light" sculptures of cast resin and aluminum that incorporate a digital recording of the artist's heartbeat, plus three-dimensional sculpted numbers in a series titled "Parts of Infinity"; through 11/23. Cooper, 155 Wooster St. (674-0666).

HELENE BRANDT—Sculptures constructed of steel rods that chart the evolution of a particular form; through 11/30. Steinbaum, 132 Greene St. (431-4224).

LUIGI CAMPANELLI—New paintings and works on paper inspired by Italian artists of the 15th and 16th centuries and by Italian Modernists of the early 20th century; through 11/16. Shainman, 560 Broadway (966-3866).

HYUN SOO CHOI—Seven large-scale paintings; through 12/21. Thread Waxing Space, 476 Broadway (966-9520).

CHRISTOPHER CICCONE—Paintings of figures against monochromatic backgrounds; through 11/30. Wessel O'Connor, 580 Broadway (219-9524).

CHUCK CLOSE—Paintings completed between 1989 and 1991, depicting contemporary artists Eric Fischl, Judy Pfaff, William Wegman, and others; through 12/7. Pace, 142 Greene St. (431-9224).

CHEMA COBO—New paintings and watercolors inspired by traditional Spanish art and by the environment of the Straits of Gibraltar; through 11/30. Cowles, 420 W. Broadway (925-3500).

PAT COLVILLE—Encaustic paintings that refer to the metaphysical; through 11/23. Condeso/Lawler, 76 Greene St. (219-1283).

WILLIAM COPLEY—Paintings and drawings from 1956–1991 that employ a private mythology of characters; 11/16–12/14. Nolan, 560 Broadway (925-6190).

ADAM CVIJANOVIC—Constructed paintings that draw on cultural traditions, history, and myth; through 12/5. Anderson, 63–65 Thompson St. (431-8547).

HOWARD DAUM—Symbolic abstract paintings by this artist who was a member of the Indian Space Group; through 11/30. Snyder, 588 Broadway (941-6860).

ALFRED DECREDICO—Paintings, drawings, box constructions, and a book; through 11/30. Alan, 270 Lafayette St. (226-5145).

IRIS EL AYOUBI—Small collage works; through 12/7. Braathen-Nusseibeh, 33 Bleecker St. (777-1161).

STEPHEN ELLIS—New paintings that fuse serial images, using space as a metaphor for time; through 11/30. Koury, 89 Greene St. (334-5155).

GUNTHER FORG—Etchings, woodcuts, and lithographs; through 11/30. Lorence-Monk, 568 Broadway (431-3555).

HELEN FRANKENTHALER—Recent woodcuts and monotypes; through 11/30. Esman, 575 Broadway (219-3044).

FRANZ GERTSCH—Large-scale woodcuts; through 12/21. Twining, 568 Broadway (431-1830),

CRISTOS GIANAKOS—Two large free-standing milled steel sculptures and two wall pieces on mylar; through 11/27. Stark, 594 Broadway (925-4484).

RUPERT GLIMM—Paintings of Wisconsin from the artist's imagination; through 11/26. Puett, 527 Broome St. (274-9586).

RAOUL HAGUE—Six new sculptures carved from walnut, sycamore, cherry, and elm that relate to geological and other natural landscape forms; 11/14–12/28. Lennon, Weinberg, 580 Broadway (941-0012).

FARIBA HAJAMADI/SCOTT LIFSHUTZ—Manipulated images of museum interiors in photographic emulsion on panel/Portraits of the figure from the back, in oil on panel. Through 11/30. Burgin, 130 Prince St. (219-8379).

RICHARD HEINSOHN—Paintings of well-known artists; through 11/30. Bullot, 149 Mercer St. (219-2716).

ROBERT HELM—Paintings of wooden cabinets, dark lakes, thorny vines, enigmatic carvings, and wildlife set against dark, ominous skies; through 11/16. Thorp, 103 Prince St. (431-6880).

ZERO HIGASHIDA—Large wood and steel sculptures that explore the contrasts between serenity and violence, destruction and preservation; through 11/30. Staib, 8 Greene St. (941-5977).

ULL HOHN—Four paintings, each depicting a newborn infant in a different position; through 11/23. Alexander, 270 Lafayette St. (941-9094).

GREG HULL—Watercolors that depict the abstract forms in flowers and plants; through 11/23. Tenri Cultural Institute of New York, 575 Broadway (925-8500).

ROBERT JESSUP—Recent paintings in a series titled "Songs of a Wanderer"; through 12/7. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

MAGDALENA JETELOVA—New sculpture; through 11/23. Weber, 142 Greene St. (966-6115).

JASPER JOHNS—Prints and related works from "The Seasons" series; through 1/4/92. Alexander Editions, 476 Broome St. (925-2070).

MINA KARP—Recent paintings of childlike imagery within geometric compositions; through 12/7. Weiss, 68 Laight St. (925-7313).

GENE KOSS/W. STEVE RUCKER—Large-scale constructions of glass, wood, and steel and smaller glass pieces created in Murano, Italy/An environmental installation that will cover the gallery's floor with furrows of red clay, from which ceramic elements seem to be growing. Through 12/7. Roger, 136 Prince St. (966-4017).

GARY KUEHN—Sculptures in which a boat is juxtaposed with an ordinary object; through 11/30. Roeder, 545 Broadway (925-6098).

TOON KUIJPERS—Lyrical abstract paintings by a Dutch painter; through 11/23. M-13, 72 Greene St. (925-3007).

LOIS LANE—New paintings with iconic imagery of ships and figures; through 11/30. Toll, 146 Greene St. (431-1788).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

SOL LEWITT—Black gouaches; through 11/30. Pretto, 103 Sullivan St. (431-3041).

RICHARD LONG—New works with text and photography, floor pieces, and wall paintings; through 11/16. Sperone Westwater, 121 Greene St. (460-5497).

HOWARD LONN—Paintings in which a single iconic subject, such as a figure, is set against a monochromatic, highly textured background; 11/16–1/4/92. 49th Parallel, 420 W. Broadway (925-8349).

BONNIE LUCAS—Recent drawings and paintings that depict imagery related to femininity and childhood; through 11/30. Yi, 249 Centre St. (334-5189).

JORG MADLENER—Recent paintings; 11/13–12/7. Humphrey, 594 Broadway (226-5360).

LENORE MALEN—Drawings inspired by Dante's *Divine Comedy*; through 12/1. Granary Books, 568 Broadway (226-5462).

PAUL MARCUS—Narrative paintings with hand-carved panels of text that are an account of the life of a woman who died of AIDS; through 11/23. P.P.O.W., 532 Broadway (941-8642).

GEORGE MOORE—Recent paintings; through 12/21. Plumb, 81 Greene St. (219-2007).

ED MOSES—New paintings that extend the artist's preoccupation with brooding, primordial forms but are characterized by a more colorful palette; through 11/23. Louver, 130 Prince St. (925-9205).

KATHY MUEHLEMAN—Recent abstract paintings; 11/14–12/21. Auchincloss, 558 Broadway (966-7753).

ROSS NEHER/ANDREW YOUNG—Recent abstract paintings in a series titled "Concinnity"/Works on paper; 11/14–12/23. Beitzel, 102 Prince St. (219-2863).

ROY NICHOLSON—New paintings and monotypes; through 11/23. Perlow, 560 Broadway (941-1220).

SUSAN NORRIE—New paintings that take the inventions of Buckminster Fuller as a starting point; through 12/11. Hoffman, 429 W. Broadway (966-6676).

CARL OSTENDARP—Recent abstract paintings; through 12/7. Lee, 588 Broadway (966-2676).

GIULIO PAOLINI—Recent sculptures and collages; through 12/21. SteinGladstone, 99 Wooster St. (925-7474).

ANTONIO PETRACCA—Large paintings and pastel drawings of blurred landscapes; through 11/30. Callahan, 568 Broadway (925-2350).

ALBERT POTTER—Paintings, drawings, and prints from 1928 to 1936, including images of rural Rhode Island, England, Nova Scotia, Puerto Rico, and New York; through 12/7. Teller, 568 Broadway (941-7335).

ROBERT RAUSCHENBERG—A survey of prints and printed multiples from 1952–1992 with related performance videos; through 11/30. Castelli Graphics, 578 Broadway (431-6279).

ELMAR ROJAS—Recent paintings and paperworks that have the scarecrow as a theme, by this artist who is also an architect and the former minister of culture for Guatemala; through 12/7. Shapolsky, 99 Spring St. (334-8172).

LINDA ROUSH—An installation that incorporates transparent objects and materials; through 12/21. Bitter-Larkin, 597 Broadway (219-0150).

SYLVIA SAFDIE—An installation that uses light, form, and shadow to create images; through 12/15. Karg, 100 Greene St. (334-0436).

ITALO SCANGA—Recent painted assemblages and works on paper; through 12/4. Helander, 415 W. Broadway (966-9797).

RICHARD SERRA—A new large-scale steel sculpture and drawings; through 1/11/92. Gagosian, 980 Madison Ave. (744-2313).

ANN SHOSTROM—New abstract paintings; through 11/23. Theodore, 580 Broadway (274-8260).

FRANK STELLA—His "Concentric Squares" paintings from 1962–74; through 11/16. Rubin Spangle, 395 W. Broadway (226-2161).

EDVINS STRAUTMANIS—Silver paintings on large canvases; through 11/23. Rsoeberg, 115 Wooster (431-4838).

CAROL SZYMANSKI—Three-dimensional forms constructed in copper and brass based on characters from the International Phonetic Alphabet; 11/16–12/21. Lipton, 67 Prince St. (925-7140).

HARVEY TULCENSKY—New paintings and drawings; through 11/30. Riccardo, 128 Wooster St. (226-1420).

GREGORY VAN MAANEN—Paintings that depict symbols of death and transcendance, by a self-taught artist; through 11/19. Cavin-Morris, 560 Broadway (226-3768).

VULTO—Forty vitrines displaying salted fish; through 11/23. Gering, 476 Broome St. (226-8195).

PAUL WALDMAN—A survey of paintings and sculpture from 1973–1991; through 11/16. Castelli, 420 W. Broadway (431-5160).

Other

DELPHINE AUBERT/RV MILOUX—Recent oil paintings with collage/Paintings inspired by Rimbaud's poem "Le Bateau Ivre" ("The Drunken Boat"). Through 12/7. Elston, 214 E. 9th St. (254-0391).

CHRISTIAN BRECHNEFF/CATHARINE WARREN—Gouache paintings of gardens/New paintings. Through 11/30. Stubbs Downtown, 28 E. 18th St. (772-3120), by appointment only.

CARSON/KEPPEL—Collaborative posters, drawings, and a recent billboard that explore community issues such as homelessness and AIDS; through 12/1. PS 122, 150 First Ave. (228-4150).

ROZ CHAST—Recent cartoons; through 12/1. Illustration, 330 E. 11th St. (979-1014).

TOBI KAHN—Recent works on paper in acrylic, charcoal, and iridescent pigments; through 11/16. Ryan, 452 Columbus Ave. (799-2304).

LIZ-N-VAL/ED HERMAN—An installation/Burlap and epoxy sculptures of people resting and sleeping on the street. Through 11/23. Fashion Moda, 2754 Third Ave. (near 146th St.), Bronx (560-0166), Fri. and Sat. 12–6.

STANLEY MOSS—A retrospective of prints; through 11/23. NYU's Stern School of Business, 90 Trinity Place (285-6069).

CAMILO JOSE VERGARA—Photographs, texts, drawings,

ART

and maps based on this photo-journalist's study of New York City's poor communities; through 12/21. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

GROUP SHOWS

Madison Avenue and Vicinity

AMERICAS SOCIETY—680 Park Ave. (249-8950). "Faces of Eternity: Masks of the Pre-Columbian Americas"; through 12/15.

ART SPHERE—234 E. 95th St. (316-2369). Paintings by artists whose work changed significantly after spending time in Italy, including Colcord, Koch, Lawton, Mooney, Sander; 11/16–12/15.

AVANTI—956 Madison Ave. (628-3377). Works by Appel, Corneille, Martineau, Wolvecamp, others; 11/14–12/14.

BERRY-HILL—11 E. 70th St. (744-2300). "The Prowed Tower: Early Images of the Flatiron Building," with paintings, drawings, prints, and photographs by Coburn, Gleizes, Gropius, Hassam, Stieglitz, others; through 12/28.

CHINA INSTITUTE—125 E. 65th St. (744-8181). An exhibition that traces the development of Chinese ceramic arts from the Neolithic period (circa 5000 B.C.) through the end of the Song Dynasty (13th century); through 12/14. China Institute in America, 125 E. 65th St. (744-8181).

ELKON—18 E. 81st St. (535-3940). Works by Balthus, Dubuffet, Giacometti, Maillol, Picasso, Soutine, others; through 12/14.

FRENCH CULTURAL SERVICES—972 Fifth Ave. (249-5050), Mon.–Fri. 9–5:30. Artists' books by the French publisher Collectif Generation; through 11/15. See Center for Book Arts, under Group Shows, SoHo and TriBeCa.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Six American Modernists," with works by Hartley, Lachaise, Nadelman, O'Keeffe, Sheeler, Storrs; through 1/4/92.

HUNTER COLLEGE—68th St. and Park Ave. (772-4991). "Physical Relief," with works by Chadwick, Connor, Davidson, Drozdik, Irons, Keeley, Schor, Silverthorne, Smith; through 12/13.

MARBELLA—28 E. 72nd St. (288-7809). 19th- and early 20th-century paintings by Clark, Hunt, Inness, Murphy, Ranger, others; through 11/23.

MATHES—851 Madison Ave. (249-3600). Chinese furniture dating from 1550 to 1700 and 20th-century European drawings; through 11/30.

RALPH—43 E. 78th St. (288-5222). Drawings by Dove, Giacometti, Guston, Pollock, Twombly, others; through 11/30.

SHEPHERD—21 E. 84th St. (861-4050). European sculpture from 1875 to 1925, by Carrier-Belleuse, Giacometti, Hildebrand, Nadelman, Rodin, Saint-Gaudens, others; through 11/30.

SPANIERMAN—50 E. 78th St. (879-7085), Tue. and Thu.–Sat. 9:30–5:30, Wed. 9:30–7:30. Paintings of flower gardens by 19th and early 20th-century American painters, including Bricher, Champney, Dodge, Hitchcock, Redmond, Twachtman, others; through 12/28.

YORK—21 E. 65th St. (772-9155). American still-life paintings by Carles, Demuth, Francis, Lucioni, Stella, Tiffany, others; 11/14–1/11/92.

57th Street Area

BREWSTER—41 W. 57th St. (980-1975). Works on paper and sculpture by Latin American artists, including Cuevas, Kahlo, Lam, Matta, Rivera, Tamayo, others; through 11/23.

DAVERIO—41 E. 57th St. (826-4292). Works by Italian modernists, including Balla, Boccioni, de Chirico, Severini, Sironi; through 11/30.

HAMMER—33 W. 57th St. (644-4400). Works by six Polish artists; through 11/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

JANIS—110 W. 57th St. (586-0110). "conceptual abstraction," with works by Bleckner, Diao, Dona, Heilmann, Komoski, Lasker, Levine, Nozkowski, Reed, Taaffe, Zinsser, others; through 12/21.

PACE PRINTS—32 E. 57th St. (421-3237). Portraits by Close, Dine, Dubuffet, Goya, Hockney, Picasso, Rembrandt, Van Dyck; through 11/30.

PAINEWEBBER—1285 Ave. of the Americas (713-2885), Mon.–Fri. 8–6. "On With the Show! Circus and Theater Posters from the Collection of The New-York Historical Society"; through 12/6.

ST. ETIENNE—24 W. 57th St. (245-6734). "Viennese Graphic Design: From Secession to Expressionism," with works by Hoffmann, Klimt, Olbrich, Schiele; 11/19–1/11/92.

SHEEHAN—41 E. 57th St. (888-4220). "American Lithography: 1860–1991," with works by Bellows, Cassatt, Homer, Marden, Pollock, Rauschenberg, others; through 1/18/92.

SoHo and TriBeCa

ART IN GENERAL—79 Walker St. (219-0473). "Dismantling Invisibility: Asian and Pacific Islander Artists Respond to the AIDS Crisis," with works by Abraham, Chu, Kentaro, Teraoka, others; "Close Scrutiny," with works by Amoroso, Cheng, DeGroot, Oji, Zlamany, others; "Hope Springs Eternal," window installation by Lynne Yamamoto; through 12/20.

CENTER FOR BOOK ARTS—626 Broadway (460-9768). Artists' books by the French publisher Collectif Generation; through 11/30. See French Cultural Services, under Group Shows, Madison Avenue & Vicinity.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by artists who use flora, fauna, and figures as subject matter, including Brown, Clemente, Fischl, Jonas, Kushner, Lupertz, Salle; through 11/23.

EINSTEIN—591 Broadway (226-1414). "Beyond the Picturesque: Landscape on Paper," with works by Awalt, Bates, Freilicher, Murphy, Pearlstein, Wilson, others; 11/16–12/21.

EXIT ART—578 Broadway (966-7745). "The Hybrid State," an exhibition that explores the installation as a commentary on the margins of culture, with works by Applebroog, Fay, Gomez-Pena, Grossman, van Dalen, von Rydingsvard, Wodiczko, Wong, others; through 11/30.

GIBSON—568 Broadway (925-1192). "Sixties," with works by Acconci, Christo, Grosvenor, Hutchinson, Kaprow, Long, Oppenheim; through 11/23.

GOOD—532 Broadway (941-8066). "La Metafisica Della Luce," with works by Bianchi, Burton, Dona, Ellis, Haynes, Reed, Scully, Stephan, others; through 11/30.

HALLER—415 W. Broadway (219-2500). Figurative paintings by Beauchamp, Brown, Koscianski, Marquez; through 12/7.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

HOUSE OF VALUE—252 Lafayette St. and Value, 93 Crosby St. (533-2913). A curatorial collaboration with works by artists that examine distortions of value; through 11/30.

PENINE HART—152 Wooster St. (982-1164). "Nomos: The Third Coming," with works by Goldsmith, Hauft, McClelland, Nesbitt, others; through 12/14.

ROSEN—130 Prince St. (941-0203). Works by Brody, Hayes, Leonard, Pierson; 11/15–12/21.

STAEMPFLI—415 W. Broadway (941-7100). Drawings by Assael, Bravo, Chung, David, L. Kalish, Klezmer, Magee, Schechter; through 11/30.

TRENKMANN—189 Lafayette St. (274-8273). "Water," with works by Drake, Freedman, Haley, Parlato, Uchiyama, others; through 12/5.

Other

AMMO—135 Plymouth St., Brooklyn (718-596-2507), Sat. and Sun. 1–5. "Elements of Drawing," curated by Judy Pfaff, with works by artists in the Brooklyn Waterfront Artists Coalition; through 12/8.

BARUCH COLLEGE—17 Lexington Ave. (387-1130). Northwest Coast Indian art and abstract paintings from the 1940s and 1950s by eight "Indian Space" artists, including Barnet, Barrell, Barrer, Busa, Daum, DeMott, Lewin, Wheeler; through 12/17.

COLUMBIA UNIVERSITY—Wallach Art Gallery, Schermerhorn Hall, Broadway and 116th St. (854-7288), Wed.–Sat. 1–5. "Victorian Pleasures: American Board and Table Games of the 19th Century;. 11/13–1/25/92.

DUCASSE—416 E. 59th St. (750-1313). "Photorealism: The Early Years," with by paintings and sculpture by Close, Cottingham, DeAndrea, Eddy, Goings, Hanson, Kacere, Schonzeit, Valerio; through 12/30.

FEDERAL HALL NATIONAL MEMORIAL—26 Wall St. (344-3830), Mon.–Fri., 9 a.m.–4:45. "Visions of Washington Irving: Selected Works from the Collections of Historic Hudson Valley"; through 12/31.

MET LIFE—24 E. 24th St. (578-2723). "Music Halls to Movie Palaces," with chromolithograph posters, vintage photographs, costume sketches, programs, and other theater artifacts; through 11/30.

NEWHOUSE CENTER FOR CONTEMPORARY ART AT SNUG HARBOR—1000 Richmond Terrace, Staten Island (718-448-2500). "Neoteric Jewelry," with works by Babetto, Dziuba, Freeman, Marx, Quigley, others; through 1/19/92.

PHOTOGRAPHY

SHELBY LEE ADAMS/STEVE HART—Black-and-white photographs that depict life in the southern Appalachians/Photographs documenting the day-to-day existence of an Hispanic family in the Bronx. Through 12/7. Opsis Foundation, 561 Broadway (966-8881), Sat. 12–5.

ALICE AUSTEN HOUSE—2 Hylan Blvd., Staten Island (718-816-4506), Thu.–Sun. 12–5. $2 contribution. "The Larky Life"—photographs taken by Austen from her front lawn in the late 19th and early 20th centuries that document Victorian social life; through 12/30.

CRAIG BARBER/ANNETTE FOURNET—Landscape photographs by both; through 11/30. Rice, 325 W. 11th St. (366-6660).

TINA BARNEY—Ten new photographs, many of which are single and double portraits; through 11/26. Borden, 560 Broadway (431-0166).

WILLIAM CLAXTON—Photographs from *The Rudy Gernreich Book,* which is being published by Rizzoli, including images of the model Peggy Moffitt, who was married to the photographer in the early 1960s; through 11/30. Witkin, 415 W. Broadway (925-5510).

BILL COSTA—Black-and-white photographs of male nudes; through 12/11. Puchong, 36a Third Ave. (982-1811).

DRAKE—50 W. 57th St. (582-5930). Photographs of New York scenes by Abbott, Devine, Evans, Feininger, Levitt, others; 11/15–12/30.

FRANTISEK DRTIKOL—Vintage photographs, drawings, and lithographs by this Czech Modernist; through 12/7. Greenberg, 120 Wooster St. (334-0010).

LEE FRIEDLANDER—New black-and-white landscapes taken in the Sonora desert and a selection of nudes through 11/23. Miller, 138 Spring St. (226-1220).

STEPHENIE HOLLYMAN—Photographs of retired mariners taken at The Sailor's Snug Harbor in Sea Level, North Carolina; through 1/1/92. South Street Seaport Museum, 209 Front St. (669-9430), daily 10–5, free.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 12/1: "Annie Liebovitz: Photographs 1970–1990." Through 12/1: "Breaking the Cycle—Survivors of Child Abuse: Photographs by Pamela Fong."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun 11–6. $3; students $1.50; seniors $1. Through 11/17 "Out of the Shadows: Photographs by Edward Serotta." Through 11/17: "Mary Ellen Mark: 25 Years." Through 11/17: "Children of War, Children of Peace Photographs by Robert Capa."

LEHMAN COLLEGE—Bedford Park Blvd. West, Bronx (960-8211), Tue. 2–8, Wed.–Sat. 10–4. Contemporary photography from the Soviet Union 11/14–12/21.

LOWINSKY—575 Broadway (226-5440). Photographs by De Clercq, Herschel, Larsen; through 12/21.

MARGALIT MANNOR—Photographs of the Jewish Museum's historic Fifth Avenue building; through 11/30 Urdang, 23 E. 74th St. (288-7004).

JOEL MEYEROWITZ—New color photographs that depict the light, bay, and sky of Cape Cod; through 11/23. Danziger, 415 W. Broadway (226-0056).

HANS NELEMAN—Portraits and still-lifes; through 11/22. School of Visual Arts, 209 E. 23rd St. (679-7350).

NEW YORK SCHOOL OF INTERIOR DESIGN—155 E. 56th St. (753-5365). Photographs of Paris in the years between 1880 and 1914 from the Archives of Roger-Viollet; through 2/27/92.

IRVING PENN—Forty-eight portraits from 1948; through 11/30. Pace MacGill, 32 E. 57th St. (759-7999).

JEAN PIGOZZI—Black-and-white photographs that depict the inside world of celebrities; through 11/30. Gagosian, 980 Madison Ave. (744-2313).

MATTHEW ROLSTON—Portraits and other works; through 11/30. Staley-Wise, 560 Broadway (966-6223).

SEAGRAM—375 Park Ave. (572-7379), Mon.–Fri. 9–5. "Night Lights," with photographs by Eggelston, Friedlander, Hine, Outerbridge, Steichen, Winogrand, others; through 1/17/92.

MARY LOU UTTERMOHLEN—Black-and-white photographs that document two years in the life of a woman suffering from rheumatoid arthritis; through 12/6. The Camera Club of New York, 853 Broadway (260-7077), Mon.–Fri. 1–5.

NICK WAPLINGTON—Color photographs; through 11/27. Aperture, 20 E. 23rd St. (505-5555).

PERFORMANCE

GUGGENHEIM MUSEUM SOHO—575 Broadway, entrance 140 Mercer St., (966-9855). Through 11/24, Wed.–Sun. at 8: Merry Conway, Noni Pratt, and Albert Ratliffe in "As a Dream That Vanishes: A Meditation on the Harvest of a Lifetime." $12.

THE KITCHEN—512 W. 19th St. (255-5793). 11/13–16 at 8:30: "Sally's Rape: The Whole Story," by Robbie McCauley, with Jeannie Hutchins and Robbie McCauley. $12 on Wed., Thu., Sun.; $15 on Fri. and Sat.

MUSEUMS

AMERICAN ACADEMY AND INSTITUTE OF ARTS AND LETTERS—633 W. 155th St. (368-5900), Tue.–Sun. 1–4. Through 12/9: "43rd Annual Purchase Exhibition," with works by Africano, Acconci, Baldessari, Benglis, Hauptman, LeWitt, Porter, Serra, Sultan, others; through 12/9.

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19/92: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23/92: "Chiefly Feasts: The Enduring Kwakiutl Potlatch."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5/92: "Undercurrents in the Floating World: Censorship and Japanese Prints." Through 3/15/92: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . ... Williamsburg Murals . . . Through 2/28/92: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/1: "Alain Kirili: Grand Lobby Installation." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5/92: "Sigmar Polke."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. 11/19–1/12/92: "Nicolas Lancret."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past."

KATONAH MUSEUM OF ART—Route 22 at Jay St., Katonah, N.Y. (914-232-9555). Tue., Thu., Fri., Sun. 12–5, Wed. 12–8, Sat. 10 a.m.–5. Free. 11/17–1/26/92: "Forever Wild: The Adirondack Experience."

LOWER EAST SIDE TENEMENT MUSEUM—97 Orchard St. (431-0233). Tue.–Fri. 11 a.m.–4, Sun. 10 a.m.–3. Free. Through 1/5/92: "Meddling with Peddling: The Pushcart Wars."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/12/92: "Neo-Impressionism." Through 1/12/92: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15/92: "The Spanish Guitar." Through 1/5/92: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 12/1: "19th-Century European Photographs: Recent Acquisitions." Through 12/1: "Alphabets." Through 12/1: "French 19th-Century Drawings Recently Acquired." Through 12/10: "American Watercolors from The Metropolitan Museum of Art." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5/92: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1/92: "Swiss Folk Art: Celebrating America's Roots."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 12/1: "Con To' Los Hierros: A Retrospective of the Work of Pepon Osorio."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 12/3: "The Graphic Designs of Herbert Matter." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 11/19: "Modern Masks and Helmets." Through 1/15/92: "Selections from the Drawings Collection." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7/92: "Dislocations." Through 1/7/92: "New Photography 7."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16/92: "The Artistic New York of Louis-Comfort Tiffany." Through 2/23/92: "The Committed Eye: Alexander Alland's Photography." Through 11/10: "A New Season: Art from Taller Boricua." Through 7/93: "Broadway! 125 Years of Musical Theater." 11/13–1/5/92: "Season's Greetings."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 11/17: "New York in Watercolor: The Landscapes of William Rickarby Miller (1818–1893)." Through 4/5/92: "While They Fought: The Home Front in New York City." 11/13–1/26/92: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15/92: "Documents of Dissent." Through 1/4/92: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 11/30: "Fluchtpunkt Zurich (Zurich: The Fugitive's Haven)." Through 1/4/92: "The Theaters of Lucille Lortel." 11/13–2/17/92: "Carl Michel: Design for the Ballet."

NOGUCHI MUSEUM—32–37 Vernon Blvd., Long Island City, Queens, N.Y. (718-204-7088). Wed. and Sat. 11 a.m.–6. $2 contribution suggested. A collection of over 250 works by the renowned sculptor and a sculpture garden (on Saturdays, a shuttle bus departs from the Asia Society at Park Ave. and 70th St. every hour on the half hour from 11:30 to 3:30, and returns on the hour for roundtrip fare of $5).

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 12/29: "Fragile Ecologies: Artists' Interpretations and Solutions." Through 12/20: "Kenny Scharf's Closet No. 9." 11/15–2/2/92: "Mel Chin: Viewpoints."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . 11/14–2/2/92: "Celebrating Calder."Through 1/5/92: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 12/8: "Scott Burton: The Last Tableau." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30/91: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 11/22: "Immaterial Objects."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 11/13 at 10 a.m. and 2: "ContemporaryArt, Part II." On view from 11/9. 11/19 at 7, 11/20 at 10: "Latin American Paintings, Drawings, and Sculpture." On view from 11/16.

DOYLE—175 E. 87th St. (427-2730). Next sale on 11/20.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/13 at 7, 11/14 at 10:15 a.m. and 2: "Contemporary Art, Part I and II." On view from 11/9. 11/18 at 10:15 a.m. and 2: "Pre-Columbian Art." On view from 11/15. 11/18 at 7 amd 11/19 at 10:15 a.m.: "Latin American Art." On view from 11/15.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, November 13

JUILLIARD ORCHESTRA, Richard Bradshaw conductor. Elgar's Symphony No. 1 in A-flat, Op. 55; Bloch's *Schelmo: Hebrew Rhapsody for Cello and Orchestra;* Siegfried Matthus's *Night Scenes in the Park* (U. S. premiere). Avery Fisher Hall at 8. $5, $10.

FESTIVAL CHAMBER MUSIC SOCIETY—With cellist Ruth Sommers, violinist Eriko Sato, pianist David Oei, baritone Julian Long. Works by Mozart, Britten, Gordon, Mendelssohn. Classical Keyboard Instruments, 406 E. 79th St. (489-6039), at 8. $25.

JULIE WILSON, vocalist; with pianist William Roy. Songs of Noel Coward and Cole Porter. Kaufman Theater, 534 W. 42nd St. (279-4200). Through 12/31: Mon., Wed–Fri. at 8; Sat. at 5 and 8; Sun. at 3. $25.

COMPOSERS' CONCERT—Featuring works by City University of New York graduate students. Proshansky Auditorium, 33 W. 42nd St. (642-2641), at 7. Free.

JUILLIARD STUDENT CONCERT—Music for piano. Avery Fisher Hall at 1. Free.

JAZZ AT MIDDAY—Vocalist Judy Niemack, pianist Dave Berkman. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

THE MILLAY STRING QUARTET—Works by Mozart, Villa-Lobos. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

JAZZ AT THE SEAPORT—Violinist Noel Pointer. Pier 17 Atrium, South Street Seaport, Fulton St. and the East River, at 6. Free.

PAUL CENTURY, classical guitarist. Lincoln Center Library at 1. Free.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 12:10. Free.

GABRIELLA KLASSEN, violinist. Federal Hall, 26 Wall St. (866-2086), at 12:30. Free.

Thursday, November 14

NEW YORK PHILHARMONIC, Kurt Masur conductor; pianist Viktoria Postnikova. Ives/Schuman's Variations on *America;* Brahms's Variation on a Theme of Haydn; Rakhmaninov's Rhapsody on a Theme of Paganini; Reger's Variations on a Theme of Mozart. Avery Fisher Hall at 8. $10–$50. Note (Thur. only): Open rehearsal at 9:45 a.m.; $5.

GUARNERI STRING QUARTET—Violinists Arnold Steinhardt and John Dalley, violist Michael Tree, cellist David Soyer. Mozart's Quartet No. 8 in F, K. 168; Bartok's Quartet No. 2, Op. 17; Debussy's Quartet in G Minor, Op. 10. Carnegie Hall at 8. $10–$40.

DEWEY REDMAN, saxophonist. With trumpeter Don Cherry, drummers Ed Blackwell and Paul Motian, pianists Geri Allen and Charles Eubanks, bassists Charlie Haden and Cameron Brown, saxophonist Joshua Redman. Alice Tully Hall at 8. $25, $30.

JULIAN LLOYD WEBBER, cellist. Britten's Sonata in C, Op. 65; Bridge's Elegy and Scherzetto; Delius's Sonata; Faure's Elegy; Rakhmaninov's Sonata, Op. 19. 92nd Street Y at 8. $25.

PAULINE OLIVEROS, vocalist and accordian player. "Meditative music." Merkin Concert Hall at 8. $10.

MUSICIANS FROM MARLBORO—Violinists Scott St. John and Kai Vogler, violists Philipp Naegele and Lesley Robertson, cellist Judith Serkin, saxophonist Lynn Klock. Boccherini's String Quartet No. 6 in E, Op. 62; Dvorak's String Quintet in E-flat; Busch's Saxophone Quintet. Metropolitan Museum at 8. $15.

COLUMBIA UNIVERSITY ORCHESTRA, George Rothman conductor. Smetana's *Moldau* Suite; Bartok's Dance Suite; Rimsky-Korsakov's *Scheherazade.* Miller Theatre, Broadway and 116th St. (854-7799), at 8. $5.

VILLAGE VARIATIONS—Contemporary chamber music. With hornist William Purvis, pianist Blanca Uribe, cellist Fred Sherry, violist Walter Trampler. Premiere of works by Richard Wilson. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

LIEDERABAND—Juilliard accompanists and singers. Paul Hall, Broadway and 65th St. (769-7406), at 6. Free.

RHYTHM & NEWS—With Sekou Sundiata. Original music and poetry. Performance Space 122, First Avenue and 9th St. (477-5288), at 9. $10.

SHOJI HANO and **MURRAY REAMS,** percussionists. Roulette, 228 W. Broadway (219-8242), at 9. $7.

CHELSEA CHAMBER ENSEMBLE—Martinu's Nonet. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

JOHANN CHRISTIAN BACH ENSEMBLE—Works by Bach, Haydn, Mozart, others. Hunter College, Roosevelt House, 47–49 E. 65th St. (772-5020), at 6. Free.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:30. Free.

BARGEMUSIC—Violinist Chin Kim, pianist Edward Auer, cellist Warren Lash. By Schumann: Adagio and Allegro in A-flat for Cello and Piano, Op. 70; *Davidsbundler-Tanze* for Piano, Op. 6; Schubert's Piano Trio in B-flat. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, November 15

NEW YORK PHILHARMONIC—See 11/14. Today at 2. Preconcert lecture at 11 a.m.; $10.

JUDY COLLINS, vocalist. Carnegie Hall at 8. $20–$30.

PUERTO RICO DAY BENEFIT CONCERT—With soprano Ilya Martinez, baritone Rafael Lebron, tenor Eduardo Valdes, pianist Alberto Bird, others. Weill Recital Hall at 8. $20.

SOUNDS OF SUMATRA—Ritualistic music, ceremonial dance and opera performed by the fifteen-member Batak troupe. Miller Theatre, Columbia University, Broadway and 116th St. (854-7799), at 8. $15, $18.

LOS CONQUISTADORES DEL SUR and **AFRO-ANDES**—Music of South and Central America. Great Hall, Cooper Union, Third Avenue and 7th St. (691-9510), at 8. $7.

ANTOINE ZEMOR, pianist; with pianist Erika Nickrenz. Works by Haydn, Chopin, Faure, Schubert, Bizet. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $12.

JUILLIARD STUDENT CONCERT—Chamber works by Debussy, Mozart, Stravinsky. Alice Tully Hall at 8. Free; tickets required.

RHYTHM & NEWS—See 11/14.

EUGENE CHADBOURNE, guitarist. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

ALAN MOVERMAN, pianist. Works by Ravel, Schubert, George Crumb. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

GALIMER STRING QUARTET—Chamber music performed by Mannes College faculty members. Mannes Concert Hall, 150 W. 85th St. (580-0210), at 8. Free.

LYNN HANEY AND FRIENDS—Folk music. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

JAZZ AT SIX—Ken Peplowski Quartet, with guitarist Howard Alden. New School Auditorium, 66 W. 12th St. (229-5690), at 6. $10.

SOUTHSPOON WINDS—Works for woodwind quintet. Hubbard Recital Hall, Manhattan School of Music, Broadway and 122nd St. (666-8113), at 8. Free.

DUNCAN STEARNS, pianist. Lincoln Center Library at 3. Free.

COLUMBIA UNIVERSITY ORCHESTRA—See 11/14. Tonight at Lehman College Theatre, Bedford Park Boulevard West and Goulden Ave. (960-8247), at 8. Free; tickets required.

CON BRIO ENSEMBLE—Works by Mozart, Schumann. Lehman College Theatre, Bedford Park Boulevard W. and Goulden Ave. (960-8247), at 12:15. Free.

Saturday, November 16

NEW YORK CHORAL SOCIETY, John Daly Goodwin conductor. With soprano Rachel Rosales, mezzo-soprano Phyllis Pancella, tenor Gregory Mercer, bass-baritone David Evitts. Dvorak's *Stabat Mater.* Carnegie Hall at 8. $13–$40.

NEW YORK PHILHARMONIC—See 11/14.

FRANK SINATRA—With Steve Lawrence, Eydie Gorme, and special guest Corbett Monica. Madison Square Garden at 8. $35, $50.

GUARNERI STRING QUARTET—Violinists Arnold Steinhardt, John Dalley, violist Michael Tree, cellist David Soyer. Haydn's Quartet No. 3 in G Minor, Op. 74, "The Rider"; works by Brahms, Beethoven. Metropolitan Museum at 8. $25.

NORMAN CAREY, pianist. Works by Bach, Beethoven, Chopin, Debussy. Merkin Concert Hall at 8. $13.

CHRISTINA KISS, pianist. Works by Liszt. Weill Recital Hall at 2. $14, $20.

MILLADOIRO GROUP—Celtic music. Cathedral of Saint John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $10, $15.

UILLIARD FACULTY RECITAL—Works by faculty member Eric Ewazen. Paul Hall, Broadway and 65th St. (769-7406), at 6. Free.

ALIMIR STRING QUARTET—Works by Schubert, Prokofiev, Brahms. Washington Irving High School, Irving Place and 16th St. (586-4680), at 8. $3.50.

ILOSZ MAGIN, pianist. Works by Chopin and the performer. Consulate General of Poland, Madison Ave. and 37th St. (289-4496), at 8. $15.

MOR ARTIS, Johannes Somary conductor. Saint-Saens's Requiem; a work by Somary. St. Jean Baptiste Church, Lexington Ave. and 76th St. (874-4513), at 8. $15.

NGELETTES OF ALABAMA, NU ZIONETTES OF HEMPSTEAD—With Mother Lilly Butler, The Heavenly Tones. Gospel program. Washington Square Church, 135 W. 4th St. (718-346-2643), at 7. $12.

ARGARET LANCASTER, flutist/**MICHAEL CEDRIC SMITH,** guitarist. St. John's Church, Waverly Place and 11th St. (243-6192), at 8. $8.

HYTHM & NEWS—See 11/14.

OSEPH CELLI and **MALCOLM GOLDSTEIN**—Works for double-reeds and violin. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

ARVEST FOLK FESTIVAL—With James Reams and the Canebrake Rattlers. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

ON BRIO ENSEMBLE—Lincoln Center Library at 2:30. Free.

YNNE MILLER, mezzo-soprano. Theodore Roosevelt Birthplace, 28 E. 20th St. (866-2086), at 2. Free.

Sunday, November 17

OYTEK MATUSHEVSKI, pianist. Featuring works by Paderewski; also works by Chopin, Moszkowski, Rubinstein, Leschetizky, Mason, Schelling, Stojowski. Carnegie Hall at 8. $15–$45.

LFRED BRENDEL, pianist; with the **ORCHESTRA OF ST. LUKE'S,** George Cleve conductor. By Mozart: Piano Concerto No. 20 in D Minor, K. 466; Symphony No. 40 in G Minor, K. 550; Symphony in G, K. 124; Piano Concerto No. 24 in C Minor, K. 491. Avery Fisher Hall at 7:30. $16–$32.

MERICAN SYMPHONY ORCHESTRA, Catherine Comet conductor; violinist Kyoko Takezawa. Bernstein's Divertimento for Orchestra; Stravinsky's *Firebird Suite;* Chausson's *Poeme*, Op. 25; Ravel's *Tzigane*. Carnegie Hall at 3. $6–$40.

CADEMY OF ANCIENT MUSIC, Christopher Hogwood conductor; pianist Robert Levin. By Mozart: Symphony in D, K. 141a; Piano Concerto in C, K. 503; Six Minuets for Orchestra, K. 599. Haydn's Symphony No. 101 in D, "The Clock." Avery Fisher Hall at 3. $13–$28.

HAMBER MUSIC SOCIETY OF LINCOLN CENTER—Clarinetist David Shifrin, violinists Ida Kavafian and Carmit Zori, violist Walter Trampler, cellist Fred Sherry, pianist Lee Luvisi. Works by Beethoven, Martinu, Adolphe (world premiere), Shubert. Alice Tully Hall at 5. $24. Note (Sun. only): Pre-concert open rehearsal for ticketholders, at 4.

AVID TITCOMB, trombonist; with pianist Elizabeth Wright, violinist Shem Guibbory, cellist Michael Finckel, bassist Jeffrey Levine, harpist Sara Cutler, percussionist Jim Baker. World premiere of David Sampson's *In Time*; premiere of works by Allen Shawn, Peter Golub, Gerry Hemingway. Merkin Concert Hall at 8. $10.

INE NOMINE SINGERS, Harry Saltzman conductor. Madrigals, Magnificats by Palestrina, Purcell, Schutz, others. Merkin Concert Hall at 3. $12.

RYSTAL ESTELLE GARNER, violist; with pianist Robert Kopelson. Works by Elliott Carter, Roque Cordero, Marion Bauer, others. Weill Recital Hall at 8:30. $12.

IVIANA GUZMAN, flutist (N. Y. debut); with pianist Frank Levy, violinist Mark Steinberg, violist Misha Amory, cellist Gianna Abondolo, others. Works by Mozart, Gaubert, Poulenc, Barber, Piazzolla, Guzman, Borne. Weill Recital Hall at 5:30. $13.

OLONAISE ENSEMBLE—Works by Beethoven, Zarebski, Wieniawski. Kosciuszko Foundation, 15 E. 65th St. (734-2130), at 2:45. $12.

ARISA MONTE, pop vocalist. Town Hall at 7:30. $22.50, $25.

RHYTHM & NEWS—See 11/14.

JEROME COOPER, percussionist. Roulette, 228 W. Broadway, at White St. (219-8242), at 9. $7.

RIVERSIDE CHOIR, John Walker, Arlan Sunnarborg conductors. Faure's *Requiem;* Poulenc's *Gloria*. Riverside Church, RSD and 122nd St. (222-5900), at 3. $10.

HEAVENLY JAZZ—Bassist Milt Hinton, guitarist Bucky Pizzarelli, others. Church of the Heavenly Rest, Fifth Ave. and 90th St. (752-1428), at 5. $10.

GUITAR AMONG OTHERS—With pianist Michael Skelly, guitarist Winslow Browning. Works by Carulli, Debussy, Gnattali, others. St. Luke's in the Fields, 487 Hudson St. (718-788-1988), at 8. $10.

ARTEK—Performance of seventeenth-century Italian music. St. Francis Church, 135 W. 31st St. (873-0473), at 3. $10. Pre-concert lecture at 2; $5.

JAZZ MINISTRY—Robert Silverman Jazz Ensemble. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 7. $7.

LYSENKO STRING QUARTET—Works by Beethoven, Shostakovich, Lysenko, Barwinsky. St. Paul's Chapel, Broadway and Fulton St. (602-0873), at 4. $10.

NANCIANNE PARRELLA, organist. Music of Bach. Holy Trinity Church, Central Park West and 65th St. (877-6815), at 5. Free.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 4. Free.

BRIAN CARSON, organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:15. Free.

SOUTHSPOON WINDS—St. Peter's Church, Lexington Avenue at 54th St. (666-8113), at 2. Free.

MARK LAIOSA—"Meditative music" played on an eight-inch triangle. Church of the Advent, Broadway and 93rd St. (866-2100), at 3. Donation.

JOSEPH DAVIS, carillonneur. Riverside Church, RSD and 122nd St. (222-5900), at 2:30. Free.

BARGEMUSIC—See 11/14. Today at 4. $18.

BROOKLYN NEIGHBORHOOD CHAMBER ORCHESTRA, Steven Levy conductor. Works by Mozart, Saint-Saens, others. Flatbush-Tompkins Building, Dorchester Road and 18th St. (718-252-6162), at 3:15. $8.

Monday, November 18

ROYAL LIVERPOOL PHILHARMONIC ORCHESTRA (U. S. debut), Carl Davis conductor; with the Collegiate Chorale; The Boys Choir of Harlem; soprano Barbara Bonney, mezzo-soprano Sally Burgess, tenor Jerry Hadley, bass Willard White. The U.S. premiere of Paul McCartney's *Liverpool Oratorio*. Carnegie Hall at 8. $15–$100.

NEW ENGLAND SYMPHONIC ENSEMBLE, John Rutter conductor. World premiere of Rutter's *Cantate Domino;* Bach's Magnificat; Handel's *Dettingen Te Deum*, featuring the Atlantic Union Collegiate Choir, James Bingham director. Avery Fisher Hall at 8. $19–$29.

OLEG MARSHEV, pianist (N. Y. debut). By Brahms: Two Rhapsodies, Op. 79; Variations on a Theme by Paganini, Op. 35, Book II; Haydn's Sonata No. 23 in F, Hob. XVI; Prokofiev's *10 Visions fugitives*, Op. 22; Rakhmaninov's Sonata No. 2 in B-flat Minor, Op. 36. Alice Tully Hall at 8. $9–$13.

HELP IS ON THE WAY—Vocalists Judy Kaye, Laurie Beechman, Alix Korey, Nancy LaMott, LaJuan Carter, others. Songs of David Friedman. Benefit for Equity Fights AIDS. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $20.

YONSEI ALUMNI CHOIR, Kyung Hum conductor. Korean folk songs. Merkin Concert Hall at 8. $15.

"A CELEBRATION OF BILL EVANS"—Pianists George Shearing, Barry Harris, others. New School Auditorium, 66 W. 12th St. (229-5896), at 8. $25.

MANHATTAN SCHOOL OF MUSIC WIND ENSEMBLE, Hal Janks conductor. MSM, Broadway and 122nd St. (749-2802), at 8. Free.

THE MERRY MINSTRALS—Shakespearean songs. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

TANYA STAMBUK, pianist. Mussorgsky's *Pictures at an Exhibition;* works by Mozart. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

SOLUTIONS TO LAST WEEK'S PUZZLES

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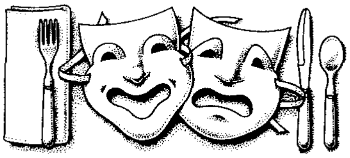

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MUSIC & DANCE

Tuesday, November 19

NEW YORK POPS, Skitch Henderson conductor; with special guest Mel Torme. Benefit for The New York Sports Museum and Hall of Fame. Carnegie Hall at 7:30. $20–$100.

NEW YORK PHILHARMONIC—See 11/14.

MERIDIAN ARTS ENSEMBLE—Trumpeters Jon Nelson and Richard Kelley, hornist Daniel Grabois, trombonist Benjamin Herrington, tuba player Raymond Stewart. Works by Bach, Peuerl, Gabrieli, Arutiunian, Peter Robles, Ira Taxin, Phillip Johnston, Jimi Hendrix. Merkin Concert Hall at 8. $10.

AMERICAN STRING QUARTET—With guest violist Michael Tree. By Mozart: Quartet in B-flat, K. 589, "Prussian"; Quintet in G Minor, K. 516; Prokofiev's Quartet No. 1, Op. 50. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 11/17. Tonight at 7:30.

KENNY LOGGINS—Town Hall at 8. $25.

DOUGLAS PERRY, tenor; with pianist Kenneth Dake. Schumann's *Dichterliebe;* others. St. George's Chapel, 209 E. 16th St. (460-0940), at 8. Donation.

EVELYN POLK, pianist. Works by Brahms, Schubert. Bosendorfer Center, 406 E. 79th St. (472-9799), at 8. $8.

KATHLEEN SHIMETA, mezzo-soprano/**MARTIN HENNESSY,** pianist. Works by Spong, Gideon, Park, Bliss, others. St. Bartholomew's Church, 109 E. 50th St. (751-1616), at 6. $5.

THE SAINT THOMAS CHOIR, Gerre Hancock organist. Saint Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 5:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 11/11 at 8: Mozart's *Cosi fan tutte,* Hager conducting; Vaness, Ziegler, Upshaw, Lopardo, Gallo, Capecchi. 11/12 at 8: Verdi's *Aida,* Saccani conducting; Millo, Zajick, Bartolini, Noble, Tumanyan, Cook. 11/13 at 8: Donizetti's *L'Elisir d'Amore,* Panni conducting; Battle, Pavarotti, Pons, Dara, Uecker. 11/14 at 8: The first performance of Verdi's *La Traviata;* produced by Franco Zeffirelli, sets and costumes by Zeffirelli, lighting by Gil Wechsler, stage direction by Elizabeth Bachman, choreography by Norbert Vesak; John Fiore conducting (debut); Studer, Farina, Pons, Bybee, Vaughn, Laciura, John Fiorito (debut). 11/15 at 8: *Cosi fan tutte;* same as 11/11. 11/16 at 1:30: *L'Elisir d'Amore;* same as 11/13. 11/16 at 8: *Aida;* same as 11/12 except Salminen for Tumanyan. 11/18 at 8: *La Traviata;* same as 11/14. 11/19 at 8: *L'Elisir d'Amore;* same as 11/13 except Kraus for Pavarotti, Oswald for Pons.

New York City Opera

NEW YORK STATE THEATER—Through 11/17. Tickets: $8–$52. 11/12–11/17: Lerner and Loewe's *Brigadoon,* Gemignani conducting; cast A: Walsh, Flaningam, Dvorsky, Roberts, Tate, Fowler, Randell; cast B: McBride, Castle, Leslie Wolfe, Roberts, Eisler, Fowler, Randell. 11/12 at 8: cast A. 11/13 at 8: cast B. 11/14 at 8: cast A. 11/15 at 8: cast B. 11/16 at 2: cast A. 11/16 at 8: cast B. 11/17 at 2: cast A.

Amato Opera

AMATO OPERA HOUSE—Through 11/24: *Carmen,* by Bizet. Tickets: $15. Anthony Amato, artistic director. 319 Bowery (228-8200). 11/15–16 at 7:30; 11/23 at 7:30; 11/24 at 2:30.

Other

VILLAGE LIGHT OPERA GROUP—Gilbert and Sullivan's *Patience,* Ronald W. Noll conducting; with Kim Stengel, William Brooke, Richard Lissemore. 11/16 at 8; 11/21 at 2 and 8; 11/22–11/23 at 8; 11/24 at 2. Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St. (243-6281). $10–$22.

REGINA OPERA COMPANY—Puccini's *Madama Butterfly,* Gregory Ortega conducting. 11/16, 11/23 at 8; 11/17, 11/24 at 4. Regina Hall, Twelfth Ave. and 65th St. Brooklyn (718-232-3555). $10.

DANCE

New York City Ballet

NEW YORK STATE THEATER—11/19–2/23. 11/19: Opening Night Gala Benefit. Preview of a new work b Peter Martins; George Balanchine's *Who Cares?;* Martins's *Ash.* Cocktails at 6:30; Supper Ball following performance. Tickets: $10–$150 for cocktails and performance; $600, $1,000 includes Supper Ball (870-5585).

Joffrey Ballet

CITY CENTER THEATER—11/14–12/1. Tickets: $10–$45 The fifth annual presentation of Robert Joffrey's production of *The Nutcracker.* 11/14 at 7:30; 11/15–11/16 at 2 and 7:30; 11/17, 11/19 at 7:30.

Toronto Dance Theatre

JOYCE THEATER—11/12–11/17. Tickets: $20. N. Y. premiere of: James Kudelka's *Fifteen Heterosexual Duets* Patricia Beatty's *First Music;* Christopher House's *The Court of Lions;* David Earl's *Dreamsend: A Melodrama in 12 Parts.* 11/12–11/15 at 8; 11/16 at 2 and 8; 11/17 a 2 and 7:30.

Jennifer Muller/ The Works

JOYCE THEATER—11/19–12/1. Tickets: $25. 11/19 at 8 *arm in arm in arm . . .* (N.Y. premiere); *Glass House* (world premiere); *City.* 11/20 at 7:30: Benefit Evening: general tickets available; call 691-3803 for benefit tickets.

Other

BILL T. JONES and **RHODESSA JONES**—With musician Idris Ackamoor. *Perfect Courage.* Aaron Davis Hall City College of N.Y., Convent Ave. and 135th St (650-7100). 11/15–11/16 at 8; 11/17 at 2. $12.

DANCE THEATER OF HARLEM—"Arabian Nights Gala." 11/13 at 7: includes performance of *Scheherazade* cocktails, dinner, dancing. Manhattan Center Studio 311 W. 34th St. (967-3470). $250–$1,000.

DANCE THEATER OF HARLEM SCHOOL ENSEMBLE—Featuring members of the professional company. World Financial Center Winter Garden, West St. between Vesey and Liberty Sts. (945-0505). 11/13 at 7:30. Free

FRESH TRACKS—Presented by Dance Theater Workshop; works by "provocative emerging and non-mainstream choreographers." Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/18 at 8. $12.

JUDITH REN-LAY—"Undercurrent Events." With projections by Dona Ann McAdams. P.S. 122, First Ave and 9th St. (477-5288). 11/14–11/17 at 8. $10.

LAURA PAWEL DANCE COMPANY—Premiere of *Advis and Complain; Roaring Brook; Nerves.* The Cunningham Studio, 55 Bethune St. (873-9073). 11/15–11/16 at 9; 11/17 at 7:30. $10.

RITHA DEVI—The dancer performs *Ya Devi Sarvabhuteshu (The Goddess in Every Being).* The Open Eye, 270 W. 89th St. (988-7697). 11/16 at 7. $7.

SHOBHA SHARMA—Bharata Natyam (South Indian dance). Metropolitan Museum. 11/17 at 2:30. $10.

SWISS DANCE FESTIVAL IV—11/15 at 8:30: Fabienn Berger Company performs *Heaven's Caves.* 11/16 a 8:30: Sinopia performs *Fragment d'Incertitudes en Doute Altair; Underground II.* 11/17 at 8:30: Tina Mantel performs *Dance Poems.* St. Mark's Church, Second Ave and 10th St. (529-2318). $10.

THE SALON PROJECT—Works by Lisa Marielle Bleyer Barbara Chang, Gloria McLean, David Parker. Di Center for the Arts, 155 Mercer St. (925-0991) 11/14–11/15 at 8:30. $10.

TIM HADEL and **PATRICIA HOFFBAUER**—*Prime Cut; Big Judy.* Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/14–11/16 at 8. $12.

WIM VANDEKEYBUS/ULTIMA VEZ—N.Y. premiere of *Always the Same Lies.* BAM Opera House, 30 Lafayette Avenue, Brooklyn (718-636-4100). 11/14 at 7 11/15–11/16 at 8. $12–$25.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E)** **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M)** **AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M)** **No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E)** **AE.**

JOUR ET NUIT—337 W. Broadway, at Grand St. (925-5971). Casual. French. Spcls: hangersteak with shallot juice, mushroom fricassee, and crisp potatoes; rib-eye steak with steamed vegetables; skate with braised lettuce and capers. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–3. Light lunch menu daily 3–6. D daily 6–midnight. Bar till 2 a.m. **(M)** **AE, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M)** **AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.–Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D

Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE MELVILLE—110 Barrow St., at Washington St. (924-0110). Casual. International. Spcls: chou farci, pan-fried brook trout with garlic and chive sauce, seared salmon with crispy fried ginger and scallion sauce. Res. sug. L Tue.–Sun. noon–3. Afternoon tea Tue.–Sun. 3–5:30. D Tue.–Sun. 5:30–1 a.m. Closed Mon. **(M)** **AE, MC, V.**

DA SILVANO—260 Sixth Ave. (982-0090). Casual. Florentine. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–11. **(M–E)** **AE.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

HART'S—122 E. 27th St. (889-9511). Casual. Contemporary American. Spcls: Maryland crabcake with mustard and tomato coulis, shrimp and monkfish with garlic and tomato sauce, double lamb chop persillade with potato pancakes. Res. sug. L Mon.–Fri. noon–4. Br Sun. 11:30–4. D Mon.–Sat. 4:30–10:30. Private parties for 75. **(M)** **AE, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thu. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec.

L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC.**

UCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

RAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

OUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

AMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

L MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

A COTE BASQUE 5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.–Sat. to 11. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu.

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TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. Spcls: pan-seared salmon au poivre, spicy sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M)** **Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M)** **The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30

a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

AURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

ICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

ICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, V.**

ALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

IERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

AINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E)** **The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

ENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

AM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: SeaGrill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

YMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

P OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I–M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mush-

rooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CA'NOVA—696 Madison Ave., bet 62nd–63rd Sts. (838-3725) Casual. Mediterranean. Spcls: smoked *duck carpaccio with porcini vinaigrette; terrine of* grilled eggplant, red snapper and chevre; risotto of squab, saffron and peas. Res. sug. L Mon.–Sat. *noon–2:30. D Mon.–Sun. 5:30–11.* **(M–E)** **AE, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M–E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res. nec. D daily 5–12. **(M)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. New American. Spcls: lobster and sweetwater prawns with truffle salad, muscovy duck with wild rice, Atlantic salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–30. Pianist. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. *American. Spcls: stolen Cajun rib steak, filet tips with* summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L *Mon.– Fri. noon–4:30. D daily 5–midnight.* **(E)** **AE, CB, DC, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: *steak au poivre, roasted duck with brandied berries,* Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)** **AE, CB, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: *fajitas, California burrito, chili relleno. No res. Fri.–* Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)** **AE, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled *Louisianna shrimp with braised Savoy cabbage, chan*terelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, *grilled sliced leg of lamb with crisp fried onion cup* filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D *Mon.–Sat. 3–10:30.* **(I)** ***No credit cards.***

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L daily 11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 *a.m.–11, Fri.–Sat. to midnight.* Free valet parking on premises. **(M)** **AE, CB, DC, MC, V**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V**

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pianist Fri.–Sat from 8–10. **(M–E)** **AE, CB, DC, MC, V**

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave. Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30 Fri. to 11, Sat. 4–11. Complete D. Closed Sun **(I).** **AE, DC, V**

VILLA SECONDO—184-22 Horace Harding Expy. Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat 4–midnight, Sun. 2–11. Complete L. Closed Mon **(I–M)** **AE, DC, MC, V**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC, MC, V**

OTHER EVENTS

COMPILED BY GIA KOURLAS

STIVALS, FAIRS, AND CIRCUSES—The Queen of Angels School holds its **Annual Holiday Sale/Vendor Flea Market** on 11/17 from 9 a.m. to 4. In the Parish Ctr. at the corner of 44th St. and Skillman Ave. in Sunnyside, Queens. Free (718-786-2990). . . .**The School of St. Ignatius Loyola,** 50 E. 84th St. between Madison and Park Aves., presents a **Christmas Fair** on 11/15, noon–5, and 11/16, 10 a.m.–5. Call for more information (861-3820). . . .**Wollman Rink** in Prospect Park opens the skating season on 11/15 with a **Skate Sale,** 3–8, and on 11/16 with a session at 10 a.m. Skating admission $1–$2.50 (718-965-6561). . . .**The East End Temple Artisan's Market** is 11/16–17 at 398 Second Ave. Opening reception is Sat. at 8 ($35); Sun., noon–6. $1 (254-8518). . . .**The Twentieth Annual Golden Tree Holiday Boutique** is 11/19–21 at the New York Junior League, 130 E. 80th St. Hours: Tues., noon–5, and Wed.–Thu., 11 a.m.–5, and Thu., 6–9. $5, $10 (288-6220). . . .Visit the **Annual Depression Glass Extravaganza,** which features glassware from 1920 to 1950, on 11/16, from 10 a.m. to 4. At the Adria Motor Inn II, 221-17 Northern Blvd. in Bayside, Queens. $2.75 (718-429-4573). . . .**The Early Childhood Center** presents the **Tribeca Holiday Gift Shop** on 11/15, 9 a.m.–5:30, and 11/16, 10 a.m.–4. At 334 Greenwich St. between Duane and Jay Sts. Free (732-4392). . . .**The Moscow Circus** and **The Big Apple Circus,** see "Children," pg. 136.

MINARS, FORUMS, CONFERENCES—Columnist **Ellen Goodman** hosts **Women: From Suffrage to the Senate** on 11/18 at 8 at Town Hall, 123 W. 43rd St. Panelists include former Vermont Governor Madeleine Kunin and New York State Assemblywoman Deborah Glick. $10; reserve (840-2824). . . .**YWCA of Brooklyn** presents **Women of Influence: Confronting Racism & Sexism** on 11/16, 9:30 a.m. to 3. In Brooklyn, 30 Third Ave. $25–$40 (price includes lunch and child care). Register (718-875-1190). . . .**New York Women in Film** hosts a panel discussion of **How to Survive in Independent Film** on 11/13 at 6. At Time Warner Inc., 1271 Avenue of the Americas, eighth floor. $15 (679-0870). . . .**New York Landmarks Preservation Foundation** presents **Toward a Civilized City** on 11/18, 8:30 a.m.–12:30. At the New-York Historical Society, 170 Central Park W. $16; reserve (861-4562).

NEFITS—Fiorello H. LaGuardia High School of Music & Art and Performing Arts presents a gala benefit concert on 11/16 at 8 in the auditorium, 65th St. and Amsterdam Ave. Performers include Peter Yarrow, Eric Weissberg, Joshua Rifkin, and Suzanne Vega. $15, $35; reserve (714-2665). . . .**New Dramatists** holds its **Annual Celebrity Doodles Auction** on 11/18 at the Russian Tea Room, 57th St. and Seventh Ave., from 6:30 to 9:30. $100 (757-6960). . . .**The Children's Aid Society's Sixth Annual Big Apple Circus Benefit** is 11/14 at Damrosch Park in Lincoln Ctr., 6:30–11. $50–$100; reserve (949-4934). . . .**Family Dynamics,** a New York child welfare agency, presents a benefit screening of Walt Disney's **Beauty and the Beast** on 11/16 at 9:30 a.m. At Cinema I, Third Ave. and 60th St. $25; reserve (255-8484). . . .**The Dance Theatre of Harlem** presents an **Arabian Nights Gala** on 11/13 at the Manhattan Center Ballroom, 311 W. 34th St. Cocktails at 7; dinner and performance at 8. $250, $500, $1,000; reserve (722-6226). . . .**The American Paralysis Association** holds a **Magical Evening** dinner/dance on 11/13 at the Plaza Hotel, 59th St. and Fifth Ave. Cocktails at 7; dinner at 8; $350–$1,000; reserve (580-5511). . . .**The Paper Bag Players** presents the **Seventh Annual Family Benefit** on 11/15 at Equitable Ctr., 787 Seventh Ave. between 51st and 52nd Sts., from 6 to 8:30. $75–$500; reserve (362-0431).

PERFORMANCES—The Radio City Christmas Spectacular returns to Radio City Music Hall, 1260 Avenue of the Americas, on 11/15. Runs through 1/7 and features the Rockettes and a new adaptation of Charles Dickens's *A Christmas Carol*. $25–$37; reserve. Purchase tickets at the Music Hall, Mon.–Sat., 10 a.m.–8 and Sun., 11 a.m.–8, or call the Christmas Hotline (307-1000).

LECTURES AND READINGS—The Poetry Project, St. Mark's Church at Second Ave. and 10th St., presents **Yuki Hartman & Terence Winch** on 11/13 at 8, a **Mudfish Magazine Reading** on 11/15 at 10:30, and **J.B. Miller & Michael Rothenberg** on 11/18 at 8. $5 (674-0910). . . .**The Poetry Center of the 92nd Street Y,** 1395 Lexington Ave., presents **Les Murray** and **Christopher Logue** on 11/18 at 8. $8 (415-5440). . . .**The New York Public Library** presents a free reading by **Gordon Lish** on 11/18 at 6 at the Mid-Manhattan Library, 455 Fifth Ave. "Civic Matters" continues on 11/13 with **Herman Badillo** and on 11/19 with **Victor Gotbaum** and **Dennis Rivera.** Both are at 6 in the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**Norman Mailer** reads from *Harlot's Ghost* on 11/15 at Rizzoli Bookstore, 31 W. 57th St., at 6:30. Free; seating is limited (759-2424). . . .**La MaMa La Galleria,** 6 E. 1rst St., presents readings by **Julia Kasdorf** and **Holly Thompson** on 11/15 and **Victor Bumbalo** on 11/16. Both at 8. Contributions accepted (505-2476). . . .Artist **Sam Gilliam** speaks on 11/19 at 6:30 at the American Craft Museum, 40 W. 53rd St. $10 (956-3535).

TOURS

URBAN EXPLORATIONS—11/17 from noon to 3, **Chinatown,** learn the history of this Chinese-American Community. $15; register (718-721-5254).

BEST PLACES TO KISS IN NEW YORK CITY—11/16 at 12:30, meet in front of Marylou's, 21 West 9th St. for a two-hour tour of New York's most romantic spots. Events Specialty Exchange. $7 (518-4058).

DEVELOPING THE WEST VILLAGE—11/17 at 2, join urban historian Andrew Decker on a tour of the many pre-Civil War buildings that define this area. Municipal Art Society tour; $15; reserve (935-3960).

LOWER EAST SIDE WALKING TOUR—11/17, 24 at 1:30, a tour with author-historian Oscar Israelowitz, tracing the history of Jewish immigration to New York City. Meet at the Seward Park corner of Canal and Essex. $15 (718-951-7072).

GREEN-WOOD CEMETERY TOURS—11/17 at 1, historian John J. Cashman leads "Famous American Grave Sites: Tour #3." Meet by the McDonald Ave. and Fort Hamilton entrance. $5 (718-469-5277), Brooklyn.

SINGLEWALKS—11/17 at 2, **Bawdy and Historic Chelsea.** A tour for single New Yorkers. Meet at the southwest corner of 24th St. and Sixth Ave. $15, optional gathering after the walk (242-0592).

CITYWALKS—Tours with John Wilson. 11/16 at 1, **West Village.** Meet on the northwest corner of Seventh Ave. and Christopher St. . . .11/17 at 1, **Lower East Side.** Meet at Chatham Square on the corner of Broadway and Oliver St. $12; reserve (989-2456).

ELLIS ISLAND—11/17 at 9:30 a.m., a tour with Joyce Gold. Meet at flag pole opposite Staten Island ferry terminal. $18 (242-5762).

NEW YORK CITY CULTURAL WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 11/16, 23, 30, 12/7, 14 at 1:30, **Greenwich Village.** Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. . . .11/13, 20, 27 at 1:30, **Lower Manhattan Historic Skyscrapers.** Meet at City Hall Park where Murray St. crosses Broadway. $14 (979-2388).

NEW YORK DOUBLE-DECKER BUS TOURS—Authentic London double-decker buses complete with guide stops at ten tourist attractions on a continuous loop from Battery Park to Grand Army Plaza. Tours run daily from 9 a.m. to 6. $25 (967-6008). Children under 12 ride free through 12/31.

ADVENTURE ON A SHOESTRING—11/16 at 11 a.m., **Little India.** . . .11/16 at 1, **Astoria, Queens,** a "snacks and sights safari" of the world's largest Greek city outside of Greece. $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—11/24 at noon: **Peddler's Pack.** A costumed guide traces the life of an actual immigrant family, as the tour stops at the Daily Forward Building, the Educational Alliance, a yeshiva, and other historic places related to the immigrant experience. . . . 11/17 at noon: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. . . .11/17, 24 at 1, **The Lower East Side Tenement Museums and the City and Suburban Model Tenements.** A tour of three historic tenements, starting with a slide show at the museum and continuing by bus up to the City and Suburban. $12, seniors $11, students $6 (431-0233).

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 11/14 at 2, **Tea and Tour at the Waldorf,** $32. . . .11/17 from 1 to 4, **Jewish Williamsburg,** $15. . . .11/17 from 1 to 4, **Writer's Upper West Side,** $15.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 11/16, 23 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street. . . . 11/16, 17, 23, 24 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .11/16, 23 at 6: **Ye Olde Tavern Tour;** meet at Washington Square Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .11/16 at 2: **All in the Family;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land. . . .11/23, 24 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, and history.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 11/16, Flushing Meadows Park, Queens. 11/17, Marine Park, Brooklyn.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). 11/17 at 4 vs. Dallas. All home games sold out. . . .Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). 11/24 at 4 vs. San Diego. Only single seats available.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. Next home game: 12/2 at 7:30 vs. Philadelphia. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 11/16 at 7:35 vs. N.Y. Rangers . . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 11/14 at 7:35 vs. NY Islanders. 11/16 at 1:35 vs. Winnipeg.

TENNIS—Virginia Slims Championships. 11/18–20 at 5; 11/21–22 at 6; 11/23 at noon; 11/24 at 12:30. $15–$38. Madison Square Garden (465-6500).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARK

MOSCOW CIRCUS-CIRK VALENTIN—This eleven-act circus does not use animals: jugglers, clowns, acrobats, and flying ballet artists work to music ranging from jazz to classical; through 1/5. Wed.–Fri. at 8; also Wed. at 2; Sat. at 4 and 8; Sun. at 1 and 5. Gershwin Theatre, 50th St. and Broadway (307-4100). $25–$35.

THE ODD COUPLE—Olive Madison and Florence Unger provide the dramatics in this mostly female cast; for ages 7 and up. 11/15 at 8; 11/16 at 2 and 8. Elisabeth Irwin High School, 40 Charlton St. (477-5316). $4 in advance, $5 at door.

PUPPET TALES AND TRADITIONS—A mixture of puppet styles from Asia, Africa, and Europe, including the Japanese folktale, "The Stonecutter"; with audience participation, for ages 4–12. 11/17 at 2. Henry Street Settlement, Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3.

92ND STREET Y—Singers **Kim** and **Jerry Brodey** mix their brand of reggae, rock, and soca with theater and mime to teach about ecology, step-parenting, and fear of the dark; for ages 3–8. 11/17 at 1:30. 1395 Lexington Ave. (415-5446). $12.

BLOOMINGDALE HOUSE OF MUSIC—See cellist Jerry Grossman perform the Bach Suite #1 and the Kodaly Sonata, Op. 8 as part of the family concert series. 11/19 at 7. 323 W. 108th St. (663-6021). Free.

BANK STREET COLLEGE—Foolsproof Follies: At the Drop of a Hat. Modern-day court jesters perform mime, comedy, and juggling; with audience participation, for ages 5 and up. 11/17 at 2. 610 W. 112th St. (222-6700, ext. 228). $3; adults $6.

THE MAGIC SPARROW—A musical about an ancient troll and a mystical bird, based on the Grimm fairy tale "The Water of Life"; for ages 6 and up. 11/15 at 8; 11/16 at 2 and 11/17 at 3. Phoenix Ensemble, William Redfield Theatre, 354 W. 45th St. (330-0442). $12; reserve.

YOU'VE GOT THE BEAT—Doc Roc and Jelly Roll help the shy Iris bring rock and roll back to the kids in Chickenville in this comical musical; for all ages. Sat. and Sun. at 3; through 12/15. Truck and Warehouse Theater, 79 E. 4th St. (222-7008). $4; adults $7; reserve.

PUPPETRY FESTIVAL—Fu Hsing Ko Shadow Puppet Theater recounts Chinese legends; for ages 6 and up. 11/13–16 at 7:30. Taipei Theater, Concourse Level 2, 1221 Ave. of the Americas (373-1850). $3; adults $6.

BIG APPLE CIRCUS—Celebrate Coney Island's heydey with a classic one-ring circus; through 1/5. Damrosch Park, Lincoln Center. For performance schedule, call 268-0055. $10–$45.

EEYORE'S—Meet the Author. Mary Pope Osborne tells stories from her new collection of Paul Bunyan, Pecos Bill, and John Henry tales; for ages 5 and up. 11/17 at 12:30 on the West Side; at 2 on the East Side. 2212 Broadway at 79th St. (362-0634). 25 E. 83rd St. (988-3404). Free.

THE GOOD TIMES ARE KILLING ME—Children might not get every joke in this story of two girls who grow up in a racially mixed working-class neighborhood, but it charmingly touches on the questions of race, money, adolescence, music, death, fidelity, and Girl Scouts; for ages 12 and up. Tue.–Sat. at 8; Sat. at 2; Sun. at 3. Minetta Lane Theater, 18 Minetta Lane (420-8000). $30–$35.

THEATREWORKS/USA—Merlin. See Jack Adams as he performs masterful magic, including levitation; for ages 8 and up. 11/16 at 12:30; 11/17 at 10:30 a.m. and 12:30. Promenade Theatre, 2162 Broadway at 76th St. (677-5959) or (307-7171). $15.

'HOPPERS AND ANTS—An urbanized musical based on Aesop's fable "The Grasshopper and the Ant." Book and lyrics by Bill Wheeler; music by Jan Callner; for ages 5–11. Sat. and Sun. at 1; through 11/24. Wings Theatre in the Archive, lower level. 154 Christopher St. (627-2961). $5.

ANDROCLES AND THE LION—A musical with audience participation; for ages 5–12. Sat. and Sun. at 1 and 3:30. Hartley House Theatre, 413 W. 46th St. (666-1716). $6; reserve.

THE PUPPET COMPANY—Harmony Castle. Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Bob Markwood and Imam lead this hour-long show with audience participation; for ages 4–10. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—*Messing Around.* Meet Dan Richard and Conrad, the toucan. 11/16, 17 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and stand-up comedian David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

MICHAEL TAUBENSLAG PRODUCTIONS—The Little Mermaid. 11/17 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

BOOKS OF WONDER—Meet the Author. *Punch in New York* author Alice Provensen will sign copies of her book. 11/16 at noon at 132 Seventh Ave. . .**Storytelling Sundays.** For ages 3 and up. 11/17 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Also at 132 Seventh Ave. at 18th St. (989-3270). Free.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Cinderella**, Sat. and Sun. at 1:30, and **Goldilocks & the Three Bears**, Sat. and Sun. at 3; for ages 2–10; through 11/24. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **The Picture Train: A Children's Film Series.** Featuring "Magic Brush" and "Tchou Tchou"; for ages 4–8. Artist Li Xiu Bia demonstrates Chinese brush and ink painting. 11/13 at 4; 11/16 at 2:30. Chatham Square Branch, 33 E. Broadway (964-6598). Reserve. . . **Storytelling.** Barbara Rush reads *The Diamond Tree*, a book of Jewish tales from around the world; for ages 5–10. 11/16 at 3. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636). . .**Storytime for Two-Year-Olds.** Stories, songs, and fingerplays designed to nurture love of books. 11/18 at 10:30 a.m. Bloomingdale Branch, 150 W. 100th St. (222-8030). Reserve. . .**Raven Brings the Sun: Stories of Light.** Performed by Marcia Lane; for ages 6–12. 11/19 at 4. Seward Park Branch, 192 E. Broadway (477-6770). . .**Songs Say So Much.** Sing-along with Jeff Sorg; for ages 4–8. 11/19 at 4. Yorkville Branch, 222 E. 79th St. (744-5824).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—Hansel and Gretel. Folk songs from Engelbert Humperdinck are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3; through 12/15. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.

CHINESE MAGIC REVUE—Dance, acrobatics, and comedy featuring the "Fire Act," "Tower of Chairs," an "The Pagoda on Bicycle," with elaborate fantasy costumes that make seven-foot-tall lions and forty-foc reptiles. 11/17 at 2. Walt Whitman Hall, Brookly Center for the Performing Arts at Brooklyn College one block from the intersection of Flatbush and Nostrand Aves., Brooklyn (718-434-1900). $6.

CHILD'S PLAY TOURING THEATRE OF CHICAGO—Se plays by children who won last year's Create-A-Stor Contest. 11/16 at 1:30. Little Theatre, LaGuardi Community College, 31-10 Thomson Ave., Long Island City, Queens (718-482-5151). $5; reserve.

PRIESTO—Watch Father Jecewiz make a 16-pound ducl disappear, escape from a padlocked trunk, and levitat a volunteer in this magic show; for ages 4 and up 11/15 at 8. American Martyrs Auditorium, Bell Blvd and Union Tpke., Bayside, Queens (718-464-4582) $6 in advance, $7 at door.

CENTRAL PARK PROGRAMS—The Dairy: Leaf It t Us. Make window ornaments from a hot press o crayons and leaves and design leaf stencils for fall notecards; for ages 5–11. 11/16 at 1:30. 65th St., mid park (794-6564). Free; reserve.

THE MUSEUM OF TELEVISON AND RADIO—Re-creatin Radio. A workshop where children read scripts an operate sound effects to learn about classic mystery adventure, and science-fiction radio programs; fo ages 8–13. Sat. at 10 a.m. 11/16: **Science Fiction.** $5 advance tickets recommended. (621-6600). . .Television adaptations of classic children's books; for age 7–12. **Weekend Screenings: Living With Dinosaurs.** 11/16, 17 at 1; museum admission. 25 W. 52n St. (621-6600). Hours: Tue.–Sun. noon–6; Thurs. until 8. $3; adults $5.

CHILDREN'S MUSEUM OF MANHATTAN—Cockroaches The Survivors. Etymologist Ronald Griffith will explain how these creatures, who came before dinosaurs, survive in all environments; for ages 6 and up 11/17 at 1 and 3. Workshops additional $1. Tisc Building, 212 W. 83rd St. bet. Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 1 a.m.–5; Mon.–Fri. 1–5; closed Tues.; Thurs. after free to public-school students with identification; $4.

CHILDREN'S MUSEUM OF THE ARTS—Shoe-Box City Simulate the skyline with different shaped boxes 11/16, 17 at 1 and 3; museum admission. Exhibits featuring an international children's art gallery, Egyptian Temple environment and reading corner, colore movement ball area, preschool climbing structure and art studio. Designed for children ages 2–12 an their families. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5 Thurs. until 7; (open 11/11, Veteran's Day); $3; unde two and over 65, free.

NEW YORK BOTANICAL GARDEN—Jumping Jungles Explore the garden's tropical plant collections, tast rain forest treats, amd make a tropical terrarium t take home; for ages 7–10. 11/16 at 10 a.m. 200th St and Southern Blvd., Bronx (220-8982). $12; reserve.

BOOKS

WILD WOLVES, by Drew Nelson; illustrated by Joh Schoenherr. Grades 3–6. Philomel, $15.95.

CANDY FLOSS, by Rumer Godden; illustrated by Nonn Hogrogian. Grades 2–5. Philomel, $16.95.

NATHAN'S BALLOON ADVENTURE, by Lulu Delacre. Preschool–Grade 2. Scholastic, $12.95.

CATSKILL EAGLE, by Herman Melville; illustrated b Thomas Locker. Preschool–Grade 3. Philomel $15.95.

COMPILED BY BERNICE KANNEI

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

EY TO ABBREVIATIONS

E	**American Express**
B	**Carte Blanche**
C	**Diners Club**
C	**MasterCard**
	Visa

lease check hours and talent in advance. Many places re forced to make changes at short notice.

POP/JAZZ

NGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 11/13: The Forces of Freedom. 11/14: Monkey Kobayashi. 11/15: Hex. 11/16: The New Viper Jazztet. 11/17: Carol McKenna. 11/18: Jam session with Ron Petrides or Saul Rubin. 11/19: Big Ben and London Tower with George. **AE, CB, DC.**

IRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 11/13: Nancy Kelly. 11/14: Adela Dalto and Patato Valdez Quintet. 11/15, 16: Ken Peplowski Quintet featuring Joe Temperley. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

LUE NOTE—131 W. 3rd St. (475-8592). Through 11/17: Larry Carlton. 11/18: Jeremy Steig Quintet. 11/19–24: The Zawinul Syndicate. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1 a.m. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

HE BOTTOM LINE—15 W. 4th St. (228-7880). 11/13: David Forman; Kenny Vance. 11/14: Dave Alvin and the Skeletons. 11/15: David Buskin; Rich Hall. 11/16: Betty Buckley. **No credit cards.**

RADLEY'S—70 University Pl., at 11th St. (228-6440). Through 11/17: Donald Harrison on bass with Stephen Scott on piano, Dwayne Burno on bass and Yoron Israel on drums. 11/18: Larry Willis Trio featuring Al Harewood. **AE, CB, DC, MC, V.**

HE CAJUN—129 Eighth Ave., at 16th St. (691–6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch Styles Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The Great Atlantic Jazz Band. Tue.: Stanley's Washboard Kings. Music Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

BGB—315 Bowery (982-4052). Rock club. 11/13: Nikosi; Afire; Bigger Thomas. 11/14: Dramarama; Paint. 11/15: Power Trio from Hell. 11/19: Carneys. **No credit cards.**

HICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new blues club featuring Chicago area blues artists. 11/13, 14: Zora Young Blues Band. 11/15, 16: Son Seals Blues Band. Sets at 9:30, 11 and 12:30 a.m. **No credit cards.**

DNDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through Nov.: Mon.–Fri. from 5–8: Traditional New Orleans Jazz with The Joel Helleny Quintet. 11/13–17: Andrew Cyrille Quintet. 11/18: Clifford Jordan Big Band. 11/19–24: Von Freeman Quartet. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

ORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). 11/14: Kristen Buckley Trio. 11/15: Dan Phillips Group. 11/16: Dave Moore. **AE, DC, MC, V.**

ELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 11/13: Surreal McCoys. 11/14: Loup Garou. 11/15: Blood Oranges. 11/16: Stylie. 11/18: Tragic Sam. 11/19: Lonesome Val with Preston Smith. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 11/15: Brian Conway, John Nolan and Felix Dolan. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 11/17, 19–24: Astrud Gilberto. 11/18: Les Paul Trio. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 11/13–16: Joanne Brackeen Duo. 11/17: Chamber Music with Trio. 11/18, 19: Joanne Brackeen. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 11/13: Lynne Arriale Trio. 11/14: Madeline Eastman Quartet. 11/15: Tamm E. Hunt Quartet. 11/16: Jerry Weldon Quintet. 11/17: Joel Forrester. 11/18: Frank Vignola and Howard Alden. 11/19: Mike LeDonne Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 11/13, 14: Pianist Judy Carmichael. 11/15, 16: Judy Carmichael with Mike Hashim on saxophone. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 11/13: Marcel Monroe; Band of Weeds. 11/14: Dr. Nerve; Ed's Redeeming Qualities. 11/15: Mikel Rouse and Mark Lampariello; Miracle Legion and Chris Hartford. 11/16: Eugene Chadbourne's Free Music Sinposium. 11/17: Phil Minton and Roger Turner: Feral Music; Eugene Chadbourne's Free Music Sinposium. 11/18: Bread to the Bone; Terraplane. 11/19: Throat; Richard Lainhart; The World Casio Quartet. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 11/13: Commander Cody and the Lost Planet Airmen plus Steve Kirkman. 11/14: Clarence "Gatemouth" Brown. 11/15, 16: Johnny T. and the Headhunters. 11/17: Blues jam with hosts the Popa Chubby Band. 11/18: The Eastside Blues Band. 11/19: Mr. Blue. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 11/30, Tue.–Sat. at 9:15 and 11:15: The Roy Gerson Swingtet in *Another Five Guys Named Moe Plus 3*. Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

THE 0–0 CAFE—1495 First Ave., at 78th St. (744-9288). American-continental restaurant with jazz, Wed.–Thu. 8–11, Fri.–Sat. 9–1 a.m. 11/13, 14: John Campbell. 11/15, 16: Herman Foster Duo. 11/17: Eve Zanni Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Jack Twomey's Band followed by the David Allyn Band. Thu.: Stan Rubin Big Band and comedian Morty Storm. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band and comedian Morty Storm. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 11/13: Squeeze. 11/14: Foreigner; XYZ. 11/16: Billy Bragg and the Red Stars; The Crash Test Dummies, Disposal of Hip-Hoprisy, comedian Barry Crimmins. **No credit cards.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 11/15: Calypso Rose. 11/19: Ohio Players. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 11/17: Art Farmer Quintet. 11/18: The Music of Gil Evans played by the Monday Night Orchestra. 11/19–24: Tommy Flanagan Trio with George Mraz, and Lewis Nash. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 11/15, 16: Shirley Murdoch. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 11/13: The Danny Kalb Trio. 11/14: Jean-Paul Bourelly; Gary Lucas. 11/16: Steve Riley and the Mamou Playboys; Loup Garou Zydeco. 11/18: Scullion. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Every Tue.–Fri. at 8, Sat. at 6 and 8, Sun. at 3: *The Real Live Brady Bunch*. 11/18: "Salsa Meets Jazz" with Tito Puente and his Concert Orchestra, El Gran Combo with guest soloist Stanley Turrentine on tenor saxophone. **Terrace:** 11/13–17: Tenor saxophonist Junior Cook with Joe Farnsworth on drums and Brad Mehldau on piano. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 11/17: Sun Ra and the All-Star Inventions featuring John Gilmore. 11/18: The Vanguard Jazz Orchestra. 11/19–24: Kenny Barron Quartet with Gary Bartz, David Williams, and Ben Riley. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 11/13, 14: Richard Sussman Quartet. 11/15, 16: Kevin Bruce Harris and "Militia". 11/17: "Batimco" with Marti Cuevas. 11/19: Rick Margitza Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 11/14: Warren Haynes. 11/15: The Skatalites; The Scofflaws. 11/17: Pierce Turner; Marc Berger. 11/19: Zen Tricksters. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 11/16: Pianist Mike LeDonne with Dennis Irwin on bass and Kenny Washington on drums. 11/18–23: Pianist Kirk Lightsey with Santi Debriano on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 11/13: Trouble Shooters, Voodoo Graffiti and the Sirens. 11/14: Johnnie Johnson. 11/15: Al Rapone plus Miles Roston. 11/16: Saffire. **AE, CB, DC, MC, V**

TEXAS—10 E. 16th St. (255-8880). Bar/restaurant featuring "A Little Country in the City" series. 11/16: The DC-Vers. 11/23: The Tom Ruland Band. **AE, MC, V.**

NIGHTLIFE

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. 11/13–16: Jay Mohr and Dave Attel. 11/17: Jay Mohr. 11/18: Open mike with Helen Keaney. 11/19: Funny Gay Males. Shows Sun.–Thu. at 9, Fri. at 9:30 and 11:30, Sat. at 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 8, 10:15, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude*, a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 11/17: Peter Bales, Nancy Redmond, Paul Lyons, Al Romero, Mike Eagan, Danny Curtis, and Scott Bruce. 11/18–24: Danny Curtis, Harry Freedman, Mike Eagan, Darrell Hammond, Ron Gallop, Nancy Redmond, Scott Bruce, and Al Romero. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat. from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 11/13: Comedy-magicians Imam and Mark Mitton, with pianist Rich Sanders. 11/14: Magicians Eric DeCamps and Margaret Steele. 11/15, 16: Comedy-magicians George Schindler, Tom Durnin and Imam with pianist Rich Sanders. 11/19: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 11/10: Peter Gaulke, Glenn Foster, Jack Simmons, and Jon Manfrelotti. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

THE CHINA CLUB—2130 Broadway, Bet. 74th–75 Sts. (877-1166). Rock and roll dance club. 11/13: ProJam featuring Richie Cannata and Cat Lingo plus special guests The Miles Roston Band. 11/14: Sinners n Saints; Whirling Dervishes; Misconceptions. 11/15: Major Johnson. 11/16: Major Domo and the Flyboys. **No credit cards.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Julie Oliveri and pianist Mike Cossi, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 11/30, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11: Singer Laurie Beechman with *Listen to My Heart*. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 11/13: Singer Spider Saloff's *Billy Strayhorn Birthday Tribute* with Bill Mays and Steve LaSpina. 11/14: Yolande Bavan with Steve Browman. 11/15: Karen Saunders with Barry Levitt. 11/16: Maxine Gordon with John Wallowitch; Jon Andersson and his quintet; Glenn Subers and trio. 11/17: Leola Harlow and Maurice Johnson. 11/18: Jaymie Meyer with Paul Trueblood. 11/19: Richard Santino with Christopher Berg. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar and Sun.–Tue., Duke Griffin. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 11/13: Specter; Angela LaGreca; Michael Morotta. 11/14: Barbara Shapokas, *Come Together*, musical revue. 11/15: *Forgotten Broadway*, musical revue; Patrick Degennaro. 11/16: The MGM Society with Tommy Femia and Hal Simons; Gotham City Improv. 11/17: Rubber Feet; Patrick Degennaro. 11/18: Lauren Cohn with *Becoming Real;* Specter, Theater piece. 11/19: *Waiters, Writers and Weightlifters*, original musical; Joy Kelly. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 11/13: Jane To Harvey; Wetdog; Stand-Up Comedy Explosion. 11/14: Lea Delaria; *James Lecesne One Man Band*, musical. 11/15: Lea Delaria; Jackie Krull. 11/16: Satin Dolls; Variety Show. 11/17: Take My Man Please! comedy; Elena Bennett. 11/18: *The Remarkable Ruth Fields*, musical play; "Stars of Tomorrow" semi-finals. 11/19: Master Lee; Rene and Mary. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 11/13: *The New World*, revue. 11/14: Joel Silberman. 11/15: Margaret Wright; Sally Mayes. 11/16: Nancy La Mott. 11/17: Peggy Herman; Greta; Jodi Letizia. 11/18: *Here's To Our Friends*, revue; *My Ideal*, revue. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 11/13: Tony Kish; Mindy Cassle. 11/14: Teri Coyne; Joe Posa. 11/15: Kathy Fraenza; Ed Stevens' *Forbidden Fruit*. 11/16: Maria Clementi; *Dangerous Duets*, musical comedy; Miss Coco. 11/17: Bitter Harmless People. 11/19: J.Q. and the Bandits. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 11/16, 23 at 9 and 11 : *Remembering Felicia Sanders* featuring Judy Kreston and the David Lahm Trio with special guest Irving Joseph. **AE, CB, DC, MC, V.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 11/23: *The Rodgers and Hart Revue*, starring Elaine Stritch and Margaret Whiting with Joe Cocuzzo, Jason Graae, Judy Kuhn, Jay Leonhart and Fred Wells. Shows Tue.–Sat. at 9 and 11:15. **AE.**

RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). **Cabaret:**11/17: David Staller. **AE, CB, DC, MC, V.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid*, Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30… *The Bad and the Horrible*, teens, tramps and truckers romp through B-movie badness, every Mon. at 8 and Wed. at 10:30. **AE, DC, MC, V.**

THE TOWNHOUSE—206 E. 58th St. (826-6241). Supper club. 11/15, 10:30–2 a.m.: *Midtown Madness*, hosted by Ellen Kaye featuring singer Cathy Foy. 11/16 from 10:30–2: Ellen Kaye with KT Sullivan. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room** Through 11/16: Jeff Harnar with *Jeff Harnar Sings Th Warner Bros. Show Book* at 9:30 followed by *Gershwin's Hollywood* at 11:30. 11/17, 24 at 8:30: Richar Ianni: *The Songs of Andrew Lloyd Webber*. 11/19–1/4 Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Singe Andrea Marcovicci with *Home for the Holidays*. **Lobby:** Singer-pianist Buck Buchholz plays the music o Berlin, Porter, Kern and Gershwin every Wed.–Sat from 5–8, Sun. 5–10. **AE, CB, DC, MC, V**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. an First Ave. (355-7300). **Top of the Tower:** Pian lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays ever Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V**

CARLYLE—Madison Ave. and 76th St. (744-1600) **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:30 an 10:30: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Mon.–Sat. fro 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V**

DRAKE—440 Park Ave., at 56th St. (421-0900). **Th Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorit Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cath Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **Th Terrace:** Pianist Marty Berns plays Mon.–Fri 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V**

NEW YORK VISTA—3 World Trade Center (938-9100) **Greenhouse:** Dine and dance every Sat. from 8–11 t the music of the Tony Cabot Trio. **AE, CB, DC, MC, V**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **L Bar Montparnasse:** *Jazz-pianist Buddy Montgomery* and friends, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800) **Dining Room:** Pianist Tony Monte plays ever Tue.–Sat. from 6–10. **AE, CB, DC, MC, V**

U N PLAZA–PARK HYATT—1 United Nations Plaza, a 44th St. (355-3400). **Ambassador Lounge:** Pianis Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V**

WESTBURY—Madison Ave., at 69th St. (535-2000) **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat from 6–11. **AE, CB, DC, MC, V**

PIANO ROOMS

BRUNO—240 E. 58th St. (688-4190). Northern Italia art-deco restaurant with singer-pianist Danny Ny every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V**

BUON APPETITO—281 Bleecker St. (633-2941). Italia *restaurant featuring* Florentine cuisine. Singer-pianis David Berk plays every Wed.–Sun. from 7–11. **AE, DC, MC, V**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288 0470). Continental/Spanish restaurant with Buyumb providing Spanish–flavored piano every Tue.–Sun from 7:30–11:30. **AE, MC, V**

DIVA—306 E. 81st St. (650-1928). An intimate ne room in a brownstone with singer-pianist Charles D Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphae Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V**

STELLA DEL MARE—346 Lexington Ave. bet 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

FUV — 90.7 FM
NCN — 104.3 FM
NYC — 93.9 FM
QXR — 96.3 FM; 1560 AM

Wed., Nov. 13

0/WNCN—Copland: *deo,* Dance Episodes; **Haydn:** Nocturne F.

NYC—Mozart: String in G; **Schulhoff:** ing Qt. No. 1.

QXR—Tchaikovsky: No. 1, Andante ntabile.

0/WNCN—Glinka: *sslan and Ludmilla,* Ov.; **smayer:** Octet E-Flat.

QXR—Shostakovich: *e Age of Gold Ballet,* ite, Three Excerpts, . 22.

0/WNCN—Vivaldi: o. for Strings No. 6 a, Op. 3; **Corbett:** umpet Sonata No. 5 E, Op. 3.

QXR—Purcell: *The rdian Knot Untied,* Suite.

0/WNCN—Vaughan illiams: *Wasps,* Ov.; **ethoven:** *Creatures of metheus,* Ov., Op. 43.

QXR—Weber: *Der ischütz,* Ov.

0/WNCN—Verdi: *cbeth,* Act III, Ballet usic; **Cirri:** Cello nata No. 6 in A, . 16.

0/WNCN—Holst: *e Planets,* "Mars"; **valdi:** Cto. for Cello b.

QXR—Franck: Violin Piano Sonata in A.

0/WNCN—J. Haydn: o. for Violin No. 2 B-Flat; **Bax:** *tival,* Ov.

NYC—Harrison: enade for Guitar.

QXR—Chadwick: enade for Strings; **ainger:** *Lincolnshire y.*

0/WNCN—Grieg: o. for Piano in a, . 16.

Thu., Nov. 14

0/WNCN—Bach: o. for Violin No. 2 in E; **Haydn:** Sym. B-Flat.

WNYC—Handel: *Orlando,* "Sorge Infausta una Procella."

WQXR—Beethoven: Romance No. 1 in G, Op. 40.

3:00/WNCN—Rimsky-Korsakov: *The Snow Maiden,* "Dance of the Tumblers"; **Telemann:** Qt. for Flute, Oboe, and Strings in G.

WQXR—Wagner: *Die Meistersinger,* Prelude.

4:00/WNCN—Bernstein: *On the Town,* "Times Square."

WQXR—Vivaldi: Cello Cto. in g.

5:00/WNCN—C.P.E. Bach: Sym. in C.

WQXR—Berlioz: *Roman Carnival,* Ov.

6:00/WNCN—Vivaldi: Cto. for Violin No. 9 in d, Op. 8.

7:00/WNCN—Schubert: Trio in One Movement in B-Flat, "Sonatensatz"; **Pisendel:** Cto. for Violin in D.

WQXR—Telemann: *Musique de Table,* Excerpts.

8:00/WNCN—Pleyel: Sinfonia Concertante No. 5 in F; **A. Salieri:** Cto. for Flute and Oboe in C.

WNYC—Mozart: String Qt. No. 4; **Shostakovich:** String Qt. No. 4.

WQXR—Copland: *The Tender Land,* Suite; *The Red Pony.*

9:00/WNCN—Franck: Sym. in d.

Fri., Nov. 15

2:00/WNCN—Mozart: Cto. for Piano No. 6 in B-Flat; **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

WNYC—R. Strauss: *The Happy Workshop.*

WQXR—Boccherini: Qt. in G, Op. 44.

3:00/WNCN—Purcell: *Indian Queen,* Trumpet Ov.

WQXR—Debussy: *Danse Sacrée et Danse Profane.*

4:00/WNCN—Bach: Cto. for Violin in g; **Rimsky-Korsakov:** *Dubinushka,* Op. 62.

WQXR—Vivaldi: Violin Cto. in E-Flat.

5:00/WNCN—Baston: Cto. for Recorder No. 2 in C; **J.C.F. Bach:** Sym. No. 10 in E-Flat.

WQXR—Rossini: Sonata No. 2 for Strings in A, Allegro.

6:00/WNCN—Abel: Sym. No. 1 in G; **Alberti:** Sonata for Two Trumpets in D.

7:00/WNCN—Gershwin: "I Got Rhythm," Variations; **J.C. Bach:** Sextet in C.

WQXR—Prokofiev: *Romeo and Juliet,* Suite No. 2.

8:00/WNCN—Beethoven: Piano Sonata No. 10 in G, Op. 14; **Castelnuovo-Tedesco:** Cto. for Two Guitars, Op. 201.

WQXR—Mozart: Piano Cto. No. 26; **Franck:** Symphonic Variations.

9:00/WNCN—R. Strauss: *Also Sprach Zarathustra,* Op. 30.

WQXR—The Detroit Symphony Orchestra. **Svendson:** Two Swedish Folk Melodies; **Martinu:** Oboe Cto. Conductor: Jarvi.

Sat., Nov. 16

10:00 a.m./WNCN—Weber: Cto. for Clarinet No. 1 in f, Op. 73; **J. Haydn:** Piano Trio No. 28 in E.

WQXR—Vivaldi: Mandolin Cto. in D.

11:00 a.m./WNCN—Prokofiev: *Lt. Kijé,* Suite.

WQXR—Rossini: Qt. No. 5 in D.

12:00/WNCN—Wagner: *The Flying Dutchman,* Ov.

WQXR—Handel: Cto. Grosso No. 2 in F, Op. 6.

1:00/WNCN—Beethoven: Cto. for Violin in D, Op. 61.

1:30/WQXR—Saturday Afternoon at the Opera. **Rossini:** *The Siege of Corinth.* Cast: Sills, Verrett, Diaz; conductor: Schippers.

2:00/WNCN—J. Haydn: Sym. No. 68 in B-Flat; **Mozart:** Sym. No. 14 in A.

WNYC—Schoenberg: Serenade; **Beethoven:** Sym. No. 7.

3:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Zelenka:** Cto. Grosso in G.

4:00/WNCN—Porpora: Cto. for Cello in G; **Dvorák:** *My Home,* Ov., Op. 62.

5:00/WNCN—Khachaturian: *Spartacus,* Adagio; **Boccherini:** Cto. for Piano in E-Flat.

6:00/WNCN—C.P.E. Bach: Cto. for Harpsichord and Fortepiano in E-Flat.

7:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol,* Op. 34; **Mozart:** Cto. for Cello in D.

8:00/WNCN—Vivaldi: Cto. for Oboe in C.

WQXR—The Cleveland Symphony Orchestra. **Dvorák:** *Carnival,* Ov. Conductor: Ashkenazy.

9:00/WNCN—Chopin: Cto. for Piano No. 1 in e, Op. 11.

Sun., Nov. 17

10:00 a.m./WNCN—Paisiello: Cto. for Mandolin in C; **Boyce:** Sym. No. 1 in B-Flat.

WNYC—Stravinsky: *Fireworks;* **J. Haydn:** Piano Sonata No. 2.

WQXR—Beethoven: Piano Cto. No. 4 in G, Op. 58.

11:00 a.m./WNCN—Wagner: *Siegfried Idyll;* **Suk:** Piano Trio in c, Op. 2.

WQXR—Borodin: *Prince Igor.*

12:00/WNCN—Mozart: Piano Trio No. 7 in G.

1:00/WNCN—The Chicago Symphony Orchestra. **Bruckner:** Sym. No. 8 in c.

WNYC—Martinu: Sym. No. 2; **Fauré:** Piano Trio in d, Op. 120.

WQXR—Respighi: *The Fountains of Rome.*

2:00/WQXR—Saint-Saëns: Cello Cto. No. 1 in a.

3:00/WNCN—Bach: Orch. Suite No. 3 in D; **J. Haydn:** String Qt. in G, Op. 33.

4:00/WNCN—Rossini: *The Barber of Seville;* **Clementi:** Piano Sonata No. 1 in C, Op. 37.

5:00/WNCN—Schumann: Violin Sonata No. 1 in a, Op. 105; **Telemann:** Cto. for Hunting Horn in D.

6:00/WNCN—Ravel: *Bolero.*

7:00/WNCN—Tchaikovsky: *Romeo and Juliet,* Fantasy Ov.; **J.C.F. Bach:** Cto. for Harpsichord in E.

8:00/WQXR—"Sunday Night Opera House." **Halévy:** *La Juive.* Cast: Carreras, Varady, Anderson, Gonzales, Furlanetto; conductor: de Almeida.

9:00/WNCN—Schubert: Sym. No. 8 in b, "Unfinished."

Mon., Nov. 18

2:00/WNCN—Rodrigo: *Fantasy for a Gentleman;* **J.L. Adam:** Piano Sonata in E-Flat, Op. 6.

WNYC—The Baltimore Symphony Orchestra. **Stravinsky:** *The Firebird;* **Tchaikovsky:** Sym. No. 6.

WQXR—Beethoven: Piano Sonata No. 19 in g, Op. 49.

3:00/WNCN—Smetana: *The Bartered Bride,* Ov.; **J. Haydn:** Cto. for Piano No. 9 in G.

WQXR—Dvorák: Allegro moderato.

4:00/WNCN—Mozart: Serenade No. 7, "Haffner"; **Ernst:** Cto. for Violin in B-Flat, Op. 1.

WQXR—Marsh: Sym. No. 3 in D.

5:00/WNCN—Vivaldi: Cto. for Strings in C; **Naumann:** *Amphion,* Ov.

WQXR—Bach: Suite No. 2 in b, Rondeau, Sarabande, and Bourrée I and II.

6:00/WNCN—Paisiello: Sym. in B-Flat; **C.P.E. Bach:** Sym. No. 4 in A.

7:00/WNCN—Dukas: *The Sorcerer's Apprentice;* **J. Haydn:** String Qt. in D, Op. 33.

WQXR—Beecham: *Love in Bath.*

8:00/WNCN—C.P.E. Bach: Cto. for Flute in d; **Mendelssohn:** Piano Sonata in B-Flat, Op. 106.

WNYC—Holst: *A Moorside Suite,* Nocturne.

WQXR—Weber: Bassoon Cto. in F, Op. 75.

9:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64.

WQXR—The Boston Symphony Orchestra. **J. Haydn:** Cello Cto. No. 2 in D. Conductor: Llewellyn.

Tue., Nov. 19

2:00/WNCN—Tchaikovsky: *1812,* Ov., Op. 49; **J. Haydn:** Piano Sonata No. 50 in C.

WNYC—The Los Angeles Philharmonic. **Brahms:** Double Cto.; Sym. No. 4. Conductor: Sanderling.

3:00/WNCN—Handel: *Solomon,* "Arrival of the Queen of Sheba"; **Beethoven:** Violin Sonata No. 2 in A, Op. 12.

WQXR—Tchaikovsky: Serenade for Strings, Finale, Op. 48.

4:00/WNCN—Puccini: *Le Villi,* "Witches' Dance"; **Tchaikovsky:** *The Nutcracker,* Divertissement, Op. 71.

WQXR—Dittrich: Five Contredanses, Quadrille, and Minuet.

5:00/WNCN—Bach: *Anna Magdalena Notebook,* Highlights; **Albinoni:** Cto. for Three Oboes in C.

WQXR—Jenkins: Suite.

6:00/WNCN—Suppé: *Morning, Noon, and Night in Vienna,* Ov.; **Vivaldi:** Cto. for Oboe in D.

7:00/WNCN—Tartini: Cto. for Violin in A.

WQXR—Schubert: Sym. No. 8 in b.

8:00/WFUV—"A Box at the Opera." **Rameau:** *Dardanus.*

WNCN—Rachmaninoff: Piano Sonata No. 2 in b-flat, Op. 36; **Rubinstein:** *Feramors,* Ballet Music.

WQXR—Mozart: Piano Cto. No. 12.

9:00/WNCN—J. Haydn: Sym. No. 104 in D, "London."

WQXR—M. Haydn: Requiem in C; **Mozart:** Mass in c.

TELEVISION
HIGHLIGHTS

COMPILED BY STEPHEN DUBNE

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., NOV. 13

6:30 p.m.
HBO **The Prince's Rain.** An animated fairy tale with Joe Piscopo providing the voice of Vince the Prince, who's endowed with the ability to turn into just about anything he wants to be. (30 min.)

8:00
5 **Stir Crazy** (1980). Sidney Poitier directed this comedy about two New Yorkers—Gene Wilder and Richard Pryor—who get thrown into prison while traveling through the Southwest. A few good routines, but mostly awkward slapstick. (2 hrs.)

13 **Hawaii: Strangers in Paradise.** *National Geographic* looks at how Hawaii's spectacular flora and fauna—after centuries of isolation—are beginning to suffer because of the islands' human population. (1 hr.) Also shown at **10:00** on 21, Sunday at **3:00 p.m.** on 13, and Monday at **8:00 p.m.** on 49.

9:00
7 **Backfield in Motion.** (Reviewed in this issue.) Roseanne (Barr) Arnold makes a star turn in this extremely powerful drama about a single mother. Just kidding—what we really have here is the same old noisy Roseanne, bonding with her son by organizing a mother-son football game. (2 hrs.)

13 49 **American Playhouse—"Lethal Innocence."** A drama starring Brenda Fricker, Teresa Wright, and Blair Brown, based on the true story of the townspeople in Windsor, Vermont, who adopted a family of Cambodian refugees from a Khmer Rouge detention camp. (1 hr. 30 min.) Also shown at **11:00** on 21 and Sunday at **10:00 p.m.** on 13.

USA **Love Kills.** (Reviewed in this issue.) A new thriller starring Virginia Madsen as a woman who is told by a stranger that he's an assassin sent by her husband to kill her. The husband counters by saying that the stranger is a pathological liar, out to kill for sheer pleasure. Who to believe? (2 hrs.) Also shown Sunday at **7:00 p.m.**

10:00
2 **48 Hours.** The surrogate-motherhood business is booming in the U.S., but it is hardly regulated at all, which, more often than not, leads to disputes. (1 hr.)

10:30
13 **Samsara.** A 30-minute film in Cambodian, with English subtitles, about the difficulty of rebuilding a society shattered by poverty and war.

49 **The Pueblo Peoples: First Contact.** A look at 2,000 years of life among American Indians, focusing on the difference between the pre- and post-Columbus eras. (30 min.)

11:00
TDC **A Web of Steel.** A spider's web, we are told, is five times stronger than a steel web of the same thickness would be. A very up-close look at the dramatic architectural design and construction of a web. (30 min.) Also shown Friday at **8:00 p.m.** and Sunday at **2:00 p.m.**

THU., NOV. 14

8:00 p.m.
50 **Multicultural Mystique.** A half-hour exploration of the debate in New Jersey academia on multiculturalism versus teaching of the great masters. Comments from Rutgers historian Clement Price and Emily Mann, artistic director of the McCarter Theatre at Princeton. (30 min.) Also shown Sunday at **2:00 p.m.**

TNT **Lord Jim** (1965). Richard Brooks's very long but captivating version of Joseph Conrad's novel about a young merchant marine who, upon being branded a coward, goes to great lengths to win respect. (3 hrs. 15 min.)

8:05
TBS **2010** (1984). Peter Hyams's perfectly serviceable sequel to Stanley Kubrick's 1968 science-fiction film *2001: A Space Odyssey*, based, as was the original, on a novel by Arthur C. Clarke. This time: an expedition to a black monolith of unknown origin orbiting Jupiter. With Roy Scheider, John Lithgow, Helen Mirren, Bob Balaban, Keir Dullea. (2 hrs. 30 min.)

9:00
13 21 49 **Mystery!—"The Casebook of Sherlock Holmes: The Illustrious Client."** Jeremy Brett and Edward Hardwick return to star in a new five-part Sherlock Holmes mystery. Tonight, Holmes is bent on stopping a wedding between one Violet Merville and a ruthless Austrian art collector. (1 hr.) Also shown at **midnight** on 13, Friday at **9:00 p.m.** on 50, and Saturday at **11:00 p.m.** on 49.

SHO **Jacob's Ladder** (1990). Jacob Singer (Tim Robbins), a Vietnam vet with a Ph.D., goes to parties, only to have people turn into fanged devils, hissing and tearing at him. Adrian Lyne's creepshow is more unpleasant than frightening. With Elizabeth Peña. (2 hrs. 15 min.) Also shown Tuesday at **11:30 p.m.**

FRI., NOV. 15

7:00 p.m.
FAM **The Little Princess** (1939). Shirley Temple received a very nice vehicle here, starring as a young girl in Victorian London, left unhappily in a boarding school by her traveling father. With Richard Greene. (2 hrs.)

8:00
2 **Secrets of the Unknown.** Martin Landau is the narrator of this special, which re-creates encounters with psychic phenomenon. For instance, a woman in the hospital for a bleeding ulcer receives medication and is hypnotized, which causes her to relive her past lives. (1 hr.)

55 **The Manchurian Candidate** (1962). John Frankenheimer's extraordinarily vital, viciously funny political satire—really a send-up of the whole Cold War period—written and played with bite unimaginable today. Starring Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury. (2 hrs.)

A-E **The Nobel Century.** In this, the ninetieth year of the Nobel Prize, all living laureates will gather to celebrate the award that has come to be seen as the standard of excellence in science, statesmanship, and the arts. This four-part series begins tonight and continues each Friday at this time. (1 hr.)

9:00
13 49 **Doris Day: A Sentimental Journey.** A one-hour profile of one of the most successful box-office draws in history, whose work teamed her with just about every male movie star there was. Film clips, radio broadcasts, and plenty of interviews. Also shown Sunday at **2:00 p.m.** on 13.

A-E **Video Vultures.** New York City is their turf and the video camera their weapon—a look at free-lance video photographers who chase ambulances and much more in hopes of selling their footage to news outlets. (1 hr.) Also shown at **1:00 a.m.** and Sunday at **noon.**

ESPN The college-basketball season gets off to a thundering start as the **Indiana Hoosiers** meet the **UCLA Bruins** in the Hall of Fame Tip-Off Classic, live from Springfield, Massachusetts.

SHO **Intimate Stranger.** Debbie Harry stars in this new thriller, playing a phone-sex operator who gets calls from—and is eventually endangered by—a serial killer. (1 hr. 35 min.)

10:00
13 **Neil Simon: Not Just for Laughs.** *American Masters* explores the life and times of the wildly successful and prolific writer who, in 28 years, has turned out 17 movies and 22 plays, most recently the Pulitzer Prize–winner *Lost in Yonkers*. (1 hr.)

10:50
TNT **Abandon Ship!** (1956). Tyrone Power is riveting in this suspense picture, playing the officer of a sinking luxury ship who must now rule the tiny lifeboat that he and the panicking passengers cling to. (2 hrs. 10 min.)

11:00
TDC **Invention.** The history and physics of the roller coaster, including a profile of Coney Island's world-famous Cyclone, 80 years old but still able to terrify even the most seasoned rider. (30 min.)

MIDNIGHT
7 **Back to School** (1986). Rodney Dangerfield plays a shrewd but uneducated businesssman who visits his son in college and enrolls himself. A silly picture, for sure, but thoughtful, too, saying that experience is better than innocence and that maturity is more interesting than youth. With Sally Kellerman, Keith Gordon, Ned Beatty. (2 hrs.)

13 **Brief Encounter** (1945). Noël Coward wrote and David Lean directed this sublime tearjerker starring Celia Johnson and Trevor Howard, a romance between a man and woman married to different mates. (1 hr. 30 min.)

1:30 a.m.
21 **Tulsa** (1949). A stron drama starring Susan Hayward as a single-minded landowner who will sacrifice anything to pump the oil out of her land. With Robert Preston. (1 hr. 30 min.)

SAT., NOV. 16

9:00 a.m.
13 **Bookmark.** Annette Insdorf, Guy Gallo, and James W. Hall huddle to discuss the task of turnin a piece of literature into a screenplay. (30 min.)

11:00 a.m.
MTV **Michael Jackson Weekend.** The Jackson family, though racked by dissension, cannot hope t subdue the hubbub surrounding the release o Michael's new album. Fi hours of videos, performance clips, and interviews today, with three more hours to com Sunday at **2:00 p.m.** For even more Michael Jackson, see Sunday at **7:30 p.m.** on 5.

1:00 p.m.
MAX **The Philadelphia Story** (1940). Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we shou all have such problems). George Cukor's urbane comedy revived Hepburn's career, and Stewart won an Oscar fo his portrayal of a mild-mannered young reporte (2 hrs.) Also shown at **2:00** on DIS and Sunda at **noon** on SHO.

5:30
DIS **The Making of Beauty and the Beast.** Behind the scenes of Disney's latest animated feature, with host David Ogden Stiers, who is also

one of the voices in the movie. (30 min.)

8:00
2 **Planes, Trains, and Automobiles** (1987). Steve Martin, playing a snobby Chicago marketing executive, is forced to share an entire movie with roly-poly John Candy in John Hughes's burlesque. The two men, strangers, are both struggling to make it home for Thanksgiving. (2 hrs.)

13 **Follow the Fleet** (1936). Fred Astaire and Randolph Scott play sailors who, upon hitting land, hit up Ginger Rogers and Harriet Hilliard, with some success. A swell Irving Berlin musical, directed by Mark Sandrich. (1 hr. 50 min.)

A-E **Baby Doll** (1956). Elia Kazan's adaptation of Tennessee Williams's 27 *Wagons Full of Cotton*. Somehow, this film saw the light of day despite its sex quotient, which raised many, many eyebrows at the time. Karl Malden is the swaggering cotton-gin owner whose child bride, Carroll Baker, is seduced by Malden's rival (Eli Wallach). (2 hrs. 30 min.)

8:30
4 **Walter and Emily.** A new sitcom starring Brian Keith and Cloris Leachman as a married San Francisco couple—always bickering but still in love—whose lives change drastically when they move in with their just-divorced son to help raise their grandson. (30 min.)

9:00
SHO **King of New York** (1990). Abel Ferrara's somewhat intriguing but completely false gangster movie, with its Robin Hood drug-dealer who locks up the cocaine trade in New York in order to give money away to a Harlem hospital. With Christopher Walken, stranger and more emaciated than ever, as Mr. Big. (2 hrs.)

9:50
13 **A Room With a View** (1985). The Ivory-Merchant-Jhabvala adaptation of E. M. Forster's early novel is funny, physically active, and gloriously beautiful. In Florence, an upper-middle-class girl, stifled by her upbringing, begins to wake up. With Maggie Smith, Helena Bonham Carter, Denholm Elliott, Julian Sands, and Daniel Day-Lewis. (2 hrs.)

11:30
7 **The Cassandra Crossing** (1977). Any movie with Sophia Loren, Richard Harris, and O. J. Simpson has to be worth a look, no? Well, no. The premise: A doomed train is heading toward a doomed bridge. Let 'em fall. (2 hrs. 30 min.)

SUN., NOV. 17

12:50 p.m.
TBS **East of Eden** (1955). Elia Kazan's powerful adaptation of the John Steinbeck novel about two sons struggling for their father's love. With James Dean, Raymond Massey, Richard Davalos, Julie Harris, and Jo Van Fleet. (2 hrs. 30 min.)

1:00
4 The **New York Jets** are having a swell season this year—compared with the last several, at least. Ditto the **New England Patriots,** their opponent this week.

9 Nuttiness abounds, starting with Jerry Lewis at his very best in **The Nutty Professor** (1963), co-starring Stella Stevens. At **3:00, Yours, Mine, and Ours** (1968), starring Lucille Ball and Henry Fonda in a sweet comedy about a widow with eight kids marrying a widower who has ten. Finally, at **5:00, The Shaggy Dog** (1959), a Disney romp starring the recently deceased Fred MacMurray. (Watching him here, you can hardly believe he's the smoking, sweet-talking stud of *Double Indemnity*.) (2 hrs.)

11 **Blade Runner** (1982). Ridley Scott's mediocre homage-parody of forties *film noir,* set in twenty-first-century Los Angeles. Harrison Ford is a retired police detective called back into service to eliminate some robots that look exactly like humans and have gone berserk. Murkily lit, intentionally schlocky-looking. (2 hrs.)

3:00
7 **ATP Tour Wold Championship.** Eight of the world's best male tennis players—including Becker, Edberg, and Lendl—gather to divvy up more than $2 million in prize money.

3:30
A-E **Mean Streets** (1973). Martin Scorsese's love-hate letter to the Little Italy he grew up in, with its confused young punks, coyly sordid Mafiosi, and struggles of love and friendship. Robert De Niro's performance is its main strength; with Harvey Keitel, Amy Robinson. (2 hrs. 30 min.)

4:00
2 The young, hopeful **Dallas Cowboys** visit the cranky, desperate **New York Giants.**

5:00
AMC A Ray Milland triple bill, starting with **Kitty** (1945); good guy Milland champions Paulette Goddard in this elaborate rags-to-riches story. At **7:00, Golden Earrings** (1947), in which British spy Milland teams up with gypsy Marlene Dietrich to slow down the Nazis. And at **9:00,** Billy Wilder's brilliant **Lost Weekend** (1945), for which Milland won an Oscar (2 hrs.). All three films shown again at **12:30 a.m.**

7:00
TBS **The Red Badge of Courage** (1951). John Huston's gritty, humanistic treatment of the Stephen Crane novel about a Union soldier in the Civil War. With Audie Murphy, Bill Mauldin, Douglas Dick. (Warning: This print of the film has been colorized.) (1 hr. 30 min.) Also shown Tuesday at **12:35 a.m.**

7:30
5 **Dangerous.** Michael Jackson, who may or may not have lightened his skin, unleashes his new music film tonight (*video* isn't good enough already?) in this half-hour special, which also features performance footage.

8:00
13 **Madagascar: Island of Ghosts.** Politicians struggle to upgrade the quality of life without destroying the ecosystems of this huge island off the Indian Ocean. (1 hr.) Also shown at **9:00** on 21.

8:30
4 **Back to the Future Part III.** A lot less wearisome than *Part II.* Marty McFly (Michael J. Fox) has traveled to the old West to save Doc (Christopher Lloyd) from his death. Genially goofy, sometimes even graceful. (2 hrs. 30 min.)

9:00
2 **In a Child's Name.** (Reviewed in this issue.) A two-part mini-series based on a true story (and book by Peter Maas) about the wicked custody battle over a child whose father killed his mother; it's the jailed father's parents against the sister of the dead wife. With Michael Ontkean, Valerie Bertinelli. Part 1 tonight (2 hrs.); Part 2 Tuesday at **9:00 p.m.**

7 **The Woman Who Sinned.** (Reviewed in this issue.) The sin in question is adultery, and the woman Susan Lucci, to whom the gods of fate and revenge are very, very cruel. (2 hrs.)

13 **Masterpiece Theatre—"Sleepers."** The fourth and final segment of the captivating series about two KGB agents who were forgotten for two decades while on assignment in England. The beautiful female agent sent to retrieve them has finally succeeded, bringing them back to Russia to face the music. (1 hr.) Also shown at **10:00** on 49, at **11:00** on 21, and Monday at **9:00 p.m.** on 50.

DIS **Judy, Liza, Barbra, and Ethel.** A special compiled from two 1963 episodes of *The Judy Garland Show* in which Judy is joined by her seventeen-year-old daughter Liza Minnelli; Barbra Streisand, who was just a few years older at the time; and the queen of the belters, Ethel Merman. (1 hr.)

10:30
HBO **Death on the Job.** An undercover documentary showing the dangers of the American workplace, where 10,000 people are killed yearly, with 70,000 more contracting an eventually fatal illness. (1 hr.) Also shown Tuesday at **10:00 p.m.**

MON., NOV. 18

3:00 p.m.
13 **Shining Time Station.** This children's show, which made its debut last year to considerable acclaim, returns for a new season with George Carlin as Mr. Conductor, an important part of the proceedings in the whistle-stop town known for small talk and sweet music. (30 min.) To be shown weekdays at **8:00 a.m.** and **3:00 p.m.**

8:00
11 **Scarface** (1983). Brian De Palma's remake of Howard Hawks's classic gangster movie, shown in two segments (Part 2 Tuesday at **8:00 p.m.**). Al Pacino is Tony Montana, a petty but daring Cuban hood who makes his way to Miami and to the top of the cocaine trade. Mesmerizing at first, sliding into numbing violence and obscenity. With Michelle Pfeiffer. (2 hrs.)

13 **Childhood—"Among Equals."** A look at the dynamics of dealing with peers as kids start school. Part 6 of 7. (1 hr.) Also shown Tuesday at **10:00 p.m.** on 21.

8:05
TBS **Something About Amelia.** The incredibly well received 1984 TV movie, directed by Randa Haines (*The Doctor*), about a family suddenly thrown into turmoil when a teenage daughter comes forward about her father's sexual abuse. With Ted Danson, Glenn Close, Roxana Zal. (2 hrs.)

TNT **Chances Are** (1989). A nice comedy about a widow who remains faithful to her late husband, finally rewarded and pleasantly surprised when he resurfaces in the body of a considerably younger man. With Cybill Shepherd, Robert Downey Jr., and Ryan O'Neal. (2 hrs.)

9:00
4 **Chance of a Lifetime.** (Reviewed in this issue.) Betty White plays an uptight businesswoman who's told that she's dying and so takes off for some wild times with Leslie Nielsen. The diagnosis, of course, was false, and she reassesses her life. (2 hrs.)

7 **Monday Night Football.** Two of the best quarterbacks going—Jim Kelly and Dan Marino—lead their teams in a divisional game, as the Buffalo Bills visit the Miami Dolphins.

13 49 **G-Men—The Rise of J. Edgar Hoover.** (Reviewed in this issue.) Yet another look at the legendary and much-feared leader of the FBI, about whom stories and myths have surfaced with amazing frequency since his death. (1 hr.) Also shown at **midnight** on 13.

10:00
13 **The Story of Anna Akhmatova.** (Reviewed in this issue.) A one-hour profile of the extraordinarily charismatic Russian poetess, narrated by Christopher Reeve and with Claire Bloom as the voice of Akhmatova. (1 hr.) Also shown at **1:00 a.m.**

TUE., NOV. 19

8:00 p.m.
5 **The Verdict** (1982). Star Paul Newman, playwright David Mamet, and director Sidney Lumet come up with a piercing story of a down-and-out Boston lawyer who redeems himself by representing two poor clients in a negligence suit against a powerful hospital. Tense, complicated in a fulfilling way, and beautifully acted. (2 hrs. 30 min.)

11 **Scarface** (1983). (See Monday at 8:00 p.m.) Part 2 of 2. (2 hrs.)

13 49 **Who Shot President Kennedy?** A *Nova* rebroadcast addressing one of the most oft-asked questions of our time, using new technology that purports to analyze the evidence better than ever before. (1 hr.) Also shown at **9:00** on 21 and at **midnight** on 13.

8:05
TNT **The Blues Brothers** (1980). John Belushi and Dan Aykroyd, doing their Blues Brothers routine from *Saturday Night Live,* chase all over Chicago trying to put on a blues concert. Aretha Franklin, Ray Charles, John Lee Hooker, James Brown, and Cab Calloway all get to perform—a little. When they do, the film is hot; otherwise, it's noisy and dull. John Landis directed. (2 hrs. 45 min.)

9:00
2 **In a Child's Name.** (See Sunday at 9:00 p.m.) Part 2 of 2. (2 hrs.)

13 **Losing the War With Japan.** Not *that* war, *this* one—waged in boardrooms and factories. A look at how Japan is besting the U.S. companies in the automobile, video-game, and computer-display industries. (1 hr. 30 min.)

A-E **Biography—"Ronald Reagan."** A one-hour portrait of the man who went from liberal Democrat to conservative Republican, from stock actor to president of the United States. Peter Graves narrates.

MIDNIGHT
TMC **Gardens of Stone** (1987). James Caan and James Earl Jones play Army lifers who fought in Vietnam and who then, in 1968, were reassigned to ceremonial duties at Arlington National Cemetery. They hate the war because they know it's unwinnable, yet their new routine is driving them crazy. Director Francis Coppola makes conventional scenes of Army banter play with a rich charge of feeling. (2 hrs.)

2:00 a.m.
11 **How Green Was My Valley** (1941). This beauty of a John Ford movie won five Oscars; it's a stirring drama about the life of a Welsh mining family torn by a labor dispute. With Walter Pidgeon, Maureen O'Hara, and Donald Crisp. (2 hrs. 30 min.)

SPECIAL ADVERTISING SECTION

REAL ESTATE REPORT

FITNESS COUNTS

The continuing enthusiasm for exercise has made such in-house fitness facilities as health clubs and swimming pools significant selling points for many recent residential buildings.

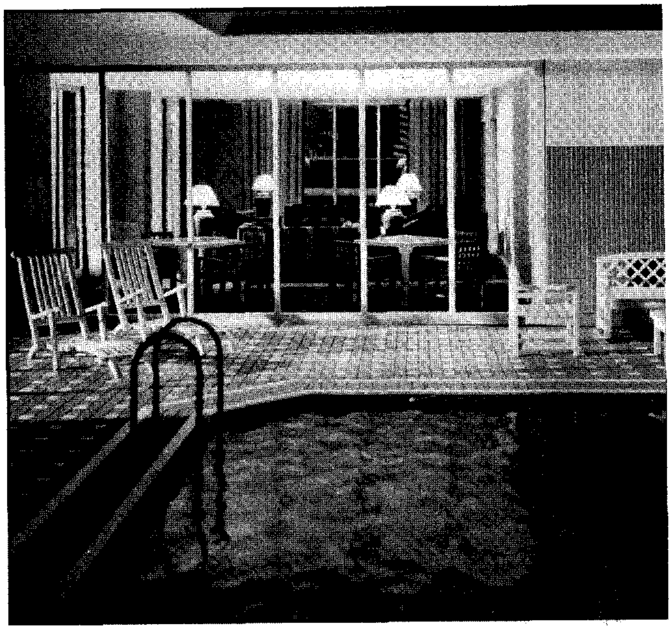
According to developer William L. Zeckendorf, a few buildings that were put up in the mid-1970s had health clubs or pools, but the inclusion of such facilities didn't become a trend until the early 1980s.

"Since competition for new construction was largely the resale market, and the existing stock of housing never had health clubs, a fitness facility became a very important feature to be able to offer potential buyers," he says.

Since 1983, the Zeckendorf organization has built eight residential condominiums with fitness facilities and swimming pools. Of these, the Columbia at 96th Street and Broadway also includes racquetball courts.

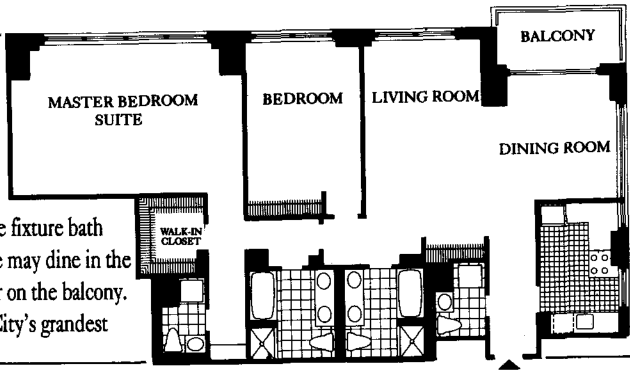
"We used to design the pool to be a major social area," adds Zeckendorf, "but with the current emphasis on more-serious exercise, we're focusing more on equipment."

The Zeckendorfs' most recent condominium partnership with a full-size fitness center is Park Avenue Court, on East 87th Street near Lexington Avenue. The facility there contains a 60-foot pool, an aerobics room, and a large exercise room with state-



The fitness center at the Oxford on Seventy-Second includes a glass-enclosed pool, a lounge, and a fully equipped exercise room. The facility opens at 5:30 A.M. weekdays, for pre-work workouts.

"My wife wanted a two-bedroom pied-à-terre with a grand master suite, a balcony and an eat-in kitchen. She found it all at 200 East 69th Street."



A condominium home at 200 East 69th Street is New York's perfect pied-à-terre. This layout has an extraordinary master suite featuring two baths and a huge walk-in closet. The second bedroom has its own five fixture bath and there is also a powder room. One may dine in the kitchen, in the formal dining room or on the balcony. 200 East 69th Street also has the City's grandest marble-and-mahogany lobby. Round-the-clock, white-glove full service, a separate security staff, a private garden and an attended garage are among the many other compelling attractions of this remarkable residence. Schedule an appointment to visit our studio, one, two and three-bedroom homes and four-bedroom penthouses today.

200 EAST 69TH STREET

Trump Palace

212-535-5700

Condominium residences at market sensitive prices. Broker participation invited.
Sponsor: Donald J. Trump • Sales and Marketing Agent: The Sunshine Group, Ltd.
The complete offering terms are in an Offering Plan available from the Sponsor.

EQUAL HOUSING OPPORTUNITY

of-the-art equipment. There are also men's and women's locker rooms with steam showers and saunas.

Studios at Park Avenue Court are priced from $215,000, one-bedrooms from $275,000, two-bedrooms from $500,000, and three-bedrooms from $850,000. There are also four-bedroom units, which begin at $970,000, and a four-bedroom penthouse with two terraces priced at $4.5 million.

> ***The fitness center at the new Tribeca Tower opening in January will function as a private club for residents and their guests.***

When Tribeca Tower—a new 52-story condominium on Duane Street developed by the DeMatteis Organization—admits its first residents in January, its fitness center will function much as a private club. Maintained by a portion of the building's common charges, the club will be restricted to residents and their guests.

The residential units in Tribeca Tower range from studios for $99,000 to two-bedrooms from $261,000.

"A health club is one of the features that new construction offers that you can't find in pre-war cooperatives," says Dennis Brady, vice-president of Jack Resnick & Sons, another major development firm.

Brady says that a fitness facility is now virtually a standard feature of new luxury housing, along with a 24-hour doorman and a concierge. Exceptions are small buildings, which lack space and a sufficient number of residents to support a facility, and some ultra-luxury properties with prime locations.

Resnick & Sons' latest project, the Oxford on Seventy-Second, between First and York avenues, has an elaborate, second-floor fitness center with a glass-covered pool, an exercise room with cardiovascular equipment and other exercise machines, a lounge, and a huge, landscaped, outdoor sun-deck-and-recreation area.

Conveniently, the club opens at 5:30 A.M. on weekdays, enabling residents to enjoy an early morning workout and swim before work. "You can just throw on a bathrobe and take an elevator to the pool, even when there's ice on the street outside," says Brady.

Condominiums at the Oxford range from studios for $250,000 to three-bedroom units that run as high as $1.6-million. A special group of "tower" residences, on floors 36 to 44—each different but many with a set-back terrace—is priced from $990,000 to $2.5 million. ●

JUST SOLD

Upper West Side

3 Bedrooms $277,000
The Columbia
275 West 96th Street
5-room, 1,200-square-foot condominium; 2 baths; southern exposure; fitness center. Common charge $480. Taxes $275.
Broker: The Corcoran Group

Upper East Side

1 Bedroom $370,000
The Savoy
200 East 61st Street
3-room, 736-square-foot condominium; 1 bath, terrace, river view; health club. Common charge $453. Taxes $175.
Broker: Halstead Property Company

Upper East Side

2 Bedrooms $550,000
Park Avenue Court
120 East 87th Street
4-room, 1,132-square-foot condominium; 2 baths, high ceilings; fitness center. Common charge $128. Taxes $734.
Broker: Manhattan Marketing

Upper East Side

3 Bedrooms $1,100,000
The Oxford on 72nd
422 East 72nd Street
6-room, 1,880-square-foot condominium; 2.5 baths, balcony; fitness center. Common charge $911. Taxes $219.
Broker: The Marketing Directors

"I wanted a brand-new studio with a charming garden view and a breathtaking lobby at an incredibly good price. So I went to 200 East 69th Street."

The studios at 200 East 69th Street have the City's grandest marble-and-mahogany lobby. Round-the-clock, white-glove full service, a separate security staff, a private garden and an attended garage are among the many other compelling attractions of these remarkable studios... most of which also have southern exposures and walk-in closets.

If you're looking for a larger home, there are 35 other layouts from which to choose.

Schedule an appointment to visit our studio, one, two and three-bedroom homes and four-bedroom penthouses today.

200 EAST 69TH STREET
Trump Palace
212-535-5700
Condominium residences at market sensitive prices. Broker participation invited.
Sponsor: Donald J. Trump • Sales and Marketing Agent: The Sunshine Group, Ltd.
The complete offering terms are in an Offering Plan available from the Sponsor.
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TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

APARTMENT
Manhattan

Co-Op Studio—E. 45th off UN, 10th flr. Sunny. Sublet - $850/mo. 914-723-8807

SWAP IT..SELL IT..RENT IT..
In New York Magazine's Town & Country Properties Section, 212-643-6500.

APARTMENT
To Share

E. 60s—1 BR, 1 bth, fully furn - available in lrg 2-BR, 2-bth, lux apt. 212-753-0846

COOP/CONDO
Manhattan

93rd St. E. High In The Sky
Elegant 1-BR, 1-bth in lux drmn bldg, new carpet/paint; many clsts. Great river/city vus. Gar, pool, hlth club (incl), easy in-out Manh. loc. Designer furn, plus stereo/TVs. Will sell complete - $115K, or option to rent. **212-289-3438 (H) / 718-886-4333 (W)**

COOPERATIVE/CONDO
Connecticut

Unique Condo—1 hr NYC. 2 BR, fpl, w/d, a/c, gar, pool, walk to trains. 203-655-7385

COUNTRY PROPERTY
For Sale/Rent

PVT MOUNTAINTOP ESTATE
10 wooded acres surround this unique, custom-built country home. 4 BRs, 2 1/2 bth, master suite w/jacuzzi. Absolute privacy w/vws. Unparalleled value at $249,000.
McKEAN REAL ESTATE 914-557-8338

Have A Prestigious Property You'd Like To Sell?
Look to NEW YORK Magazine's **Town & Country Properties** Section. To place your order, call Christina Post at 212-643-6500

OFFICE SPACE
For Rent

Affordable Part-time Offices—Furnished, staffed & equipped offices in Midtown & Greenwich, CT. Customized plans to meet your part-time office requirements. All services available. **(212) 836-4800**

FLORIDA REAL ESTATE

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ARVIDA REALTY SALES, LTD.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Thailand, Indonesia—S/E Asia...It's all we do! Bolder Adventures - 800-397-5917

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

SO. AMERICA AT HOT SAVINGS
Caracas/Mexico $395. Buenos Aires $890. Rio/Sao $1050. Lima $595. Leonardo Travel - 18 W. 45th St., NYC. **212-302-3333**

See Your Name in Print & get responses. Call The Travel Section 212-643-6500

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

BED & BREAKFAST
New York

Pvt. Apts For Travelers—In Manh. Abode Agcy: 212-472-2000 / 800-835-8880

B&B NYC—Hosted/unhosted, East Side/West Side, uptown/downtown, elegant/economical. **212-362-2304**

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

BED & BREAKFAST
Florida

KEY WEST - Curry Mansion Inn
Fabulous Victorian showplace - now romantic Inn. Elegant. Complimentary breakfast. Daily cocktail party. Beach club. Golf, tennis, snorkel. Walk to everything. Voted best guest house in Key West. Call **1-800-253-3466** for new brochure.

INNS & LODGES
New York

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HOTEL
New York

Milburn Suite Hotel - 242 W. 76th St.
Stay In NYC's Finest Neighborhood.
Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 800-833-9622

VILLA/CONDO/APTS
New England

Contemporary 4-BR House—Right off the ski trail on Mt. Snow, VT. Jacuzzi, fplc, loft. Rent wknd/wk/month. 212-831-4513

VILLA/CONDO/APTS
Europe

French Riviera—Southern Spain: studios, apts, villas for rent. Call 800-257-6543

SKI AREAS
Rockies & The West

Ski Vail/Beaver Creek—Near slopes, sleeps 6. Negotiable. 516-725-4486

VILLA/CONDO/APTS
Mexico

PUERTO VALLARTA...Don't Just Visit! Live It! Choose from 40 private villas, 2 to 10 BRs, pool & staff. Major CC accepted. Jennifer: 203-333-4322/FAX 203-579-9133

VILLA/CONDO/APTS
The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

JAMAICA - PVT. VILLA ON BEACH
3 BR w/bth, housekeeper/cook, full amenities, starts 900 wk. **908-442-1399**

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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EVEN THE WORST MARRIAGE—Is Worth Saving. Weekend Workshops/ Counseling. For Free Recorded Info: **212-571-4498 & 212-406-3520**

PERSONAL PROBLEMS?
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Free Phone Consultation. **212-439-4994**

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Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

Electrolysis At Harrold's Salon—17 Years At Madison & 43rd. 212-986-3111

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The Next Level: GOD-BEING
Sacred Intimate Counsel 212-686-3273

Chiropractic: Acute & Chronic Pain Syndromes, Stress-Related Symptoms, Sports & Dance Injuries, Neck & Shoulder Pain, Low Back Pain & Sciatica. Most Ins. Accepted. 212-873-3887

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

Scandinavian Health Institute—
For The Busy Executive. Relaxation Hydrotherapy. Lic #001498 **212-873-2438**

HYPNOSIS

Certified Hypnotherapist—Smoking, Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Stress, Smoking, Weight, Fears, Pain. Nancy Donenfeld, certified since 1972. 200 E. 61 St. 758-7575

Therapeutic Hypnosis—Food, Smoking, Phobias. Psychotherapy by PhD. 420-9017

Hypnosis - Counseling For Weight, Smoking, Anxieties & Personal Problems. Dr. Winter - 50 E. 42nd St. **212-867-4145**

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

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Swedish Shiatsu—New York Licensed. For Men & Women. 212-661-0777

Swedish/Shiatsu—Reduce stress and tension. Joseph - 212-475-3528

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

Licensed Massage By Fitness Trainer—Swedish/Sports Massage. Eric. 586-6149

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

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Personal/Professional Trainer—I'll Make You Look & Feel Your Best. 212-213-1415

Personal Trainer—Former AAU Mr. America Body Builder. 718-424-8709

Aline Fitness—Certified Trainers. Insured. Private Gym. References. 759-4689

Fit For Life!—1-To-1 Training For Maximum Results. Certified. 212-308-4480

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ENTERTAINING

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Strictly Personals is a weekly feature. **Cost is $31.00 per line, 2-line minimum.** Approximately 36 characters equals 1 line. Limited abbreviations. Add $25.00 for NYM Box Number. Leave 10 spaces at the end of your ad for box number. Check or credit card information must accompany ad order (no cash or money orders accepted) First page placements (for a production cost of $50.00) and all other Strictly Personals ads are accepted on a first-come-first-served basis, depending on availabilit in the issue. Phone response service is available. **Phone response line is open for 4 weeks after ad is published.** To place an ad by mail, advertiser must include daytim phone and address, send to: New York Magazine, 755 Second Avenue, New York, NY 10017-5906. Phone orders accepted with MC, VI or Amex. Call 212-643-650 All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions. Do not send or deliver responses directl to the magazine. Responses are forwarded continuously for six weeks after the ad is published.** Unless Publisher is notified in writing, by placing an ad in New Yor Magazine and purchasing a NYM Box number, the advertiser agrees that New York Magazine can act on your behalf to discard advertising circulars.

Laker Fan—Seeking a thoughtful, well-thought-of male (professional, Christian, 45-55) to share a variety of interests that include music - from Bach to Simon, MacNeil and Lehrer, weekend adventures and golf. Please take time from a busy schedule to respond with a note. A sense of humor is a definite plus. 2710 ✉

Skier, Very Attractive, Slim, Classy—50s, seeks cultured, athletic man, 55-63, offering affectionate companionship. Photo. 4074 ✉

Like To Cuddle?—Attractive, slim female - professional at international nonprofit, 31, with Ivy degree and a JD. Seeks warm, intelligent, fit man, 29-39, with a good heart and an adventurous spirit, for a committed relationship. Any race and religion is okay - but please don't smoke! Photo optional. 4077 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2657 ✉

Tall, Good-Looking—6', slim, fit guy, mid 50s, looking for attractive, fit lady, 35-45, with a good figure, to share all the good things in life with. Photo. 2717 ✉ ☎

Tall Attractive Blond—Bright, sensitive woman, 32, entrepreneurial, funny, open, self-assured, liberal - enjoys parties and dancing, movies and books, politics and news. Seeking smart, attractive, confident man with sense of humor, creative soul and curious mind. Photo. 2722 ✉

Fall Romance To Last A Life Time—Sought by playful, passionate doctor/entreprenuer, much humor, good looks, success, class, muscular, 30's, tall, seeks forever valentine with educated beauty under 37. Photo necessary. 4124 ✉

Fit Pianist/Writer—36, seeks sexy female. I love karate, reading, the beach and laughing. Note/photo/phone. 7446 ✉ ☎

Waiting For Lightning To Strike—This needle in a haystack, 25, 5'9", attractive, charismatic, Jewish, seeks female in her 20s, beautiful inside and out, who appreciates sharing life's finer things with someone special. Photo/note. 4097✉

Beautiful Chinese WOman—Well-educated, bright and alluring, 32, 5'5", 125 lbs, seeks successful caucasian male with high standards and values. Photo/note/phone. 4115 ✉

Successful, Attractive Divorcee—Of the Protestant persuasion, in 40s, seeks bright, healthy, amusing, honest, professional man, 50-65, for all the reasons you might imagine. 2707 ✉

Charming Manhattan Lady—Big brown eyes, slim hourglass figure, intelligent, successful, 38, seeks accomplished, sophisticated man, 40 plus. Photo. 4112✉ ☎

Renaissance Man—For the '90s and beyond. Jewish psychologist/college professor: 42, good-looking, expressive, caring, energetic and witty. Enjoys tennis, working out, movies, ethnic foods, theater, music (particularly classical, folk) and museums. Looking for educated, attractive and slender Jewish woman, 26-43, who is warm, unpretentious, communicative, good-natured, with similar interests. Bonus points if you're in health or human services, education or the arts. Note and phone, please; photo optional but would be nice. 7419 ✉

Truly A Gem—Lovely Jewish attorney, 44, has sparkle, beauty, depth, brilliance and durability - with warmth at the core. Seeks a solid connection with a 24-karat man for life. Phone/photo. 2733 ✉ ☎

Southern California Woman Sought—Meet attractive, very fit, well-traveled, dashing, slightly off-center, direct, unpretentious man with househusband potential - 6', 45 years. You're reading this in California and are eastern, feisty, feminine yet feminist, funny, irreverent yet successful, attractive bordering pretty, emotionally and physically fit, sensual, educated, nonreligious with some vices. Interests include film, water, quiet, warm outdoors, new music, family. Please have easy hair, no dependents, low maintenance and be old enough. Litigators/astrologers need not reply. Descriptive note/clear photo/phone a must for same. 2739 ✉

Romantic Man—36, Jewish, tall, handsome, athletic, very successful, seeks bright, beautiful, classy lady for love, family, adventure. Photo a plus. 2730 ✉ ☎

A Notch Above—This very beautiful, unpretentious, kind, sensuous, thin, 5'5", professional woman is ready to give her love and energy to a committed relationship. Please be 38-48, exceptionally bright, thoughtful, Jewish, successful, a dedicated professional, full of life, able to love and ready to be a husband and father. Photo appreciated. 2747 ✉

Disarming Smile, Very Pretty—29, 5'6", creative, professional loves running and bicycling in Central Park, laughing, the New York Times, music, movies, theater, museums. You're an upbeat, confident, caring, intelligent, handsome, Jewish male. Photo please. 2748 ✉

Alone And Ready For Commitment—Childless and ready for fatherhood. Good-looking, physically fit, Jewish trial attorney, 46, almost beginning to look 40 (5'9", 145). Tired of not sharing concerts, travel, restaurants, real conversations and especially laughter? Irreverent sense of humor a must. Note/photo. 4118 ✉

Slim, Quality Lady—5'6", seeks marriage-minded man, 55 plus. 4117 ✉

Art Of Living—The true adventure. Share it with me? Auburn beauty in the arts seeks kind, loving, sensitive man, 50-65. Professional/exec preferred. 4113 ✉

Catch Of A Lifetime—Very beautiful, slim, caring, refined, ultrafeminine lady, 36, with long dark hair, passion, style and a big, warm heart, seeks handsome, successful, intelligent, athletic male, 27-44. Note/photo please. 7432 ✉ ☎

Tall, Dark And Handsome—Professional, seeks beautiful partner with curvaceous, firm figure, tall, 5'7" to 5'10", age 25-35. Emotionally mature, creative, bright, caring and a team player. Our interests might include: art, travel, dancing, appreciation for nature and the sensual. I believe in working hard, playing hard. No response without photo, phone number. 4083 ✉ ☎

Share Love, Friendship—Wonderful times! Pretty, tan, slim, East Side, Jewish, feminine businesswoman, early 50s. Brite, lively, classy, caring. Seeks counterpart, 58-65. 7445 ✉ ☎

Pretty (Really)—Intelligent woman with heart and soul - enjoys film, art, career, country. Seeks warm, witty, dynamic, communicative man, 39-49. 2718 ✉ ☎

Pretty Female—28, looking for successful male counterpart.Letter/photo. 4100✉☎

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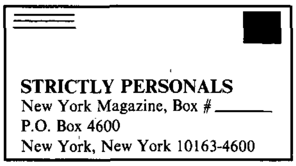

STRICTLY PERSONALS
New York Magazine, Box #______
P.O. Box 4600
New York, New York 10163-4600

Gorgeous Female MD—36, witty, outspoken, devastatingly sexy and feminine (and willing to send photo to that specia man who may be reluctant to take chance). Great dancer, amateur artist anc weightlifter, baseball fan. Seeking handsome, professional man, 32-42, for friendship and romance. Photo/bio. 7323 ✉

Beguiling Redhead Widow—Man interests, retired professional. Cultured man, 65 plus, anticipated. 4103 ✉

CT Entrepreneur Seeks Partner—I am a successful, well-educated businessman with interests ranging from the theater to horseback riding in the Rockies. If you are a classy lady with brains, beauty and breadth, send note/phone/photo. 7424 ✉

Handsome Jewish Attorney—31, sensitive, sense of humor. Seeks pretty, thin Jewish woman under 5'7". Photo/phone 7463 ✉

Beautiful Winner—Seeks her equal. Call if likewise - 47ish, dynamic, successful ye fun-loving...in shape, fine-featured, degreed, and seasoned traveler. 2723 ✉ ☎

Attractive, Professional, Asian Lady—44, single, seeks gentleman for a lasting relationship. 2709 ✉

Too Old To Rock 'N' Roll?—Not this tall, upbeat female radio professional! Seeking music-loving man, 40ish, looking to fall in love just once more. 4101 ✉

Ivy-Educated, Resident MD—28, 5'11", 165, Jewish, loves film, tennis, pizza. Seeks witty lady for relationship. Photo. 4127 ✉

Upbeat, Easygoing NJ Businesswoman—Seeks outgoing, warm, spontaneous, active, secure, Jewish, nonsmoking business/professional man, around 50, of average height, trim, fit and fun, to build and share a good relationship. 2742 ✉ ☎

Great Looks, Great Mind—Woman, 41, seeks Jewish man in 40s. 4094 ✉ ☎

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eautiful, Stylish, Japanese—Charming anhattanite, 30s, 5'4". Seeks dynamic, cure, sophisticated, intelligent, caring hite male, 35-55. Note/photo. 2726 ✉

assionate Blue-Eyed Brunette—Long-gged, slim and in great shape, with a ve for the blues, baseball and Italian op-ra, would like to meet a handsome, hysically well-fit, professional male with great smile and a great sense of humor, -46. Nonsmoker. Please send a photo. 56 ✉ ☎

illionaire Investor—(Long term.) andsome, athletic, witty, knowledge-ble. Seeks female - 28-38, pretty, chic, im, articulate. Note/photo. 7461 ✉

iami:—Pretty Jewish professional, right, slim, upbeat, sensual, seeks 48-63 an for "sunsational" winters. 7439 ✉

andsome Attorney—Jewish, 28, 6', 170, ith a great sense of humor, seeking qual-y relationship with slender, pretty, edu-ated, good-natured, refined female, be-een 20-30. 7415 ✉ ☎

aring, Romantic, Successful—usinessman, 40, Christian, LI, searching r an attractive, petite female, 30-40, who warm and giving - to share two children, ve and laughter. Please send note and oto. 7447 ✉

all In Love With Me—Very attractive wish woman - svelte, long hair, athletic, ffectionate, fun-loving. Seeks Jewish man 7-48) for serious romance. 7449 ✉

retty, Single White Female—30, hristian, professional, with sense of umor - learned Spanish, French and alian while studying abroad. Loves ach, Manhattan nightlife - finds flirting nnatural. Seeks single white male, 5'10" lus, of any religion. 4121 ✉ ☎

eat The Holiday "Blues"—Vivacious dhead, 41, 5'6", 120 lbs, pre-"I Love ucy" Lucille Ball (spunky)/Maureen 'Hara (sweet) - seeks leading man: Fred acMurray (cozy)/Stewart Granger ashing). Nonsmokers only. Photo/note. 17 ✉

alian Entrepreneur—Handsome body-ilder, down-to-earth, late 30s - seeks tractive woman, 25 up. Profession unim-rtant. Photo a must. 7457 ✉ ☎

tite, Attractive—Feminine attorney, 37. eks sensitive, caring male counterpart, e 35-45. Am looking for a friend and ssible lasting relationship. Note/photo/one. 7436 ✉

ery Attractive Brunette—47, shapely, ltural interests, seeks considerate, ur-ne, Jewish man. 7425 ✉

lond, Brainy Knockout—Seeks friend-ip, passion, family with special man andsome, Jewish professional, 35-45) ho enjoys the good things in life and ants someone to share them with. You on't be sorry. Photo a must. 2699 ✉

tite Professional Woman—35, blond, lfer, skier, tennis, upbeat, seeks estab-hed male counterpart. 4126 ✉ ☎

ear Mr. Wonderful—I have spent the st 45 years growing into the intelligent, nsitive, shapely, creative, independent d altogether fantastic human being who w greets me every morning in the mir-r, all by myself. I hope you're done too - cause I think it's time we finally meet. 82 ✉ ☎

Pretty, Blue-Eyed Beauty—Professional, creative, fun-loving and slender, with very successful career. Enjoys working out, movies, culture and the company of good friends. If you are a bright, very successful professional guy, 36-44, with similar interests, I'd like to meet you. Photo please. 7437 ✉ ☎

Mirror, Mirror...—If you have a confident reply, reply...7418 ✉

Don't Postpone Joy—That's Wellesley-educated, corporate woman executive, mid 40s, without attachments, who likes tennis, golf, concerts and theater...seeks nonreligious, liberal man who prefers a twosome to doing it alone. 4099 ✉ ☎

Tall, Handsome, Down-To-Earth—Single white male - 33, radio personality - looking for sweet, caring lifetime listener. 1564 ✉

Charming Greek-American Woman—37, attractive, world-traveler, well-educated, old-fashioned values, unpretentious - loves all performing arts. Seeks the same in a marriage-minded, sensitive yet strong, funny, articulate gentleman. 2732 ✉

Good-Looking Professional—Athletic male, 28, seeks intelligent, fit female/body builder for relationship. 4106 ✉ ☎

Warm, Good-Looking—Unpretentious male, 5'11", slim, 50ish, wealthy - seeks warm, slim, attractive woman, to 45, for permanent relationship. Photo. 7440 ✉

Do We Have The Same Interests?—Are you an educated man in his 50s, with a sense of humor, desire to travel, a love of culture and old-fashioned romance? This pretty, slim, divorced, Jewish professional female who also enjoys dining out, lively conversation, friends and walks in the park, would like to meet you. 4091 ✉ ☎

Bright, Attractive, Successful—Vivacious, athletic sophisticate (33) is seeking her gentleman of class. You are sensitive, confident, motivated and romantic. We both enjoy sports (watching and playing), are warm-hearted, fun-loving and have a great sense of humor. We are family-oriented, Jewish and nonsmokers. We have a zest for life and all that it has to offer. Picture please. 2720 ✉

Yang Looking For Yin—Handsome NJ corporate attorney, 37, 6'1", 180, blue-eyed mensch - loves to cook, dine and work out, new rock, sports and laughter. Seeks very pretty, witty, trim, classy nonsmoker - career- and family-minded Ms. Right, 25-35, any religion, to complete the recipe. Photo/phone please. 4095 ✉

Winsome, Warm Woman—46, good looks and humor, seeks kind, intelligent nonsmoker, to age 52. 2736 ✉

Divorced, White, Attractive—Businessman, late 40s, sailing enthusiast, seeks an attractive, slim, fun-loving, down-to-earth female, mid 30s-40s, for friendship and possible serious relationship. Send phone/photo/note to: 4085 ✉

Classy, Bright, Attractive, Fun—5'6", NJ blond looking for confident, successful male, 45-55, with a sense of humor, sense of style and enough sense to respond to this ad. Note/photo/phone. 2724 ✉

Almost 23—Terrific, dynamic, dark-haired Jewish beauty with a heart of gold - seeks male who loves the funnier and finer things in life. Photo/phone/note. POB 662, Scarsdale, NY 10583.

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Very Handsome Man—31, tall, brown eyes, trim and Jewish, seeks sultry, very attractive, slim woman, 24-30, strong mind with sense of humor. Must be beautiful, Jewish, stable and ready for the ultimate friendship. Photo appreciated. 2675 ✉

Wanted (Alive)—Bright, pretty, thin woman, 25-35, by fit, unpretentious, single Jewish MD, 40, 5'7", 145 lbs, who enjoys reading, jogging, movies and classical music - for love and marriage. Photo/phone please. 2712 ✉ ☎

Officer And A Gentleman—Nice looking, easygoing, tender and loyal, Catholic, 30, 6', 175, brown hair, police officer, business and home owner - seeks one special slim lady, 24-30, to share interests and dreams. Note/photo/phone. 4104 ✉

Cool Exterior, Warm Interior—Fit, very pretty Jewish female, 28, looking for a man to please my heart, body and soul. You are 27-36, Jewish, successful and as cerebral and giving as I am. Note/photo/phone. 7448 ✉

Elegant But Also Haimish—Pretty, witty NYC attorney, tall, slender - seeks Jewish man, under 50. 7383 ✉

Out Of My Dreams—And into my mailbox. Engaging, warm, funny man, a journalist/writer, 30, Jewish, tall, handsome, eclectic and athletic in body and mind - likes thoughtful, witty, fun, arts-fortified women. Would like to fall in love with one. Letter/photo please. 7409 ✉

Vibrant, Vital, Classy Blond—International professional - seeks elegant, dynamic, bright, warm, Asian/Caucasian, 35-plus man to love. 2738 ✉ ☎

Fun, Attractive, Slim, Shapely—Sophisticated Italian female, late 30s, seeks warm, sensitive, fit, intelligent male, 35 plus. Note/photo please. 7422 ✉ ☎

Holiday Season Is Upon Us!—Let's spend it together. Handsome, educated executive is seeking that one special lady, 33-40, to share the joys and excitement of this season and forever. Note/photo. 2734 ✉

Postage Refunded—If not completely charmed by this handsome, affable writer/businessman. I'm 37, Jewish, successful, perfect for bringing home to your mother. Note/photo. 2729 ✉

To A Woman Of Substance—Here's a drink of clear, cool water in a spiritual desert. Quench your soul with me. Submerge yourself in a state of intimacy that can't be found on any map. Send me your postcard from the edge with your photo. I'm your basic tall-dark-handsome-writer-psychologist-philosopher-businessman, 27, who wants to be present in his own life. And yours. 7450 ✉

Chanel Woman—Early 50s, successful, elegant, vivacious, soft-spoken tennis player. Loves fine dining, theater and outdoors. Seeks very successful, well-dressed man with sense of fun. Photo. 7451 ✉

Frankie And Johnny—Made me feel lonely. Attractive lady, 32, 5'4", Jewish, loves movies, laughter, travel, country drives, city pleasures. Seeks ambitious, fun-loving man to fill void. Photo. 4102 ✉

Cute, Playful, Affectionate - CPA—Slim, 32, seeks witty, athletic, handsome Jewish man to balance love/life. Photo. 2708 ✉

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Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too expensive to list. Seeks very pretty lady, up to 37, nonsmoker. Note/photo optional/phone. 4109 ✉

I Admit It—I'm ready to settle down but not to settle. Jewish male - 33, unconventional attorney, athletic, witty - seeks slim, attractive, directed female, 28-38, with sense of humor, ready to go out on a first date for the last time. Photo. 2727 ✉ ☎

Spirited Lady Lox Lover—(40), looking for silver fox for bagels or brie, the Concord or Capri, or, if you're 40-55, maybe even me. Be adventurous and we will see. 2704 ✉

Blond, Sleek, Seductive—29-year-old female professional seeks tall, slim, handsome professional man, 28-35 years, who enjoys life's finer pleasures. Note and photo. 4128 ✉

Good-Looking, Dark-Features—(Nonreligious) Jewish guy. Fun, young 30, 5'7", 150 lbs - enjoys Manhattan, motorcycles, Marlboros, family and friends. Seeking a not-prissy, mature, long-haired, petite, attractive girl, to share party and quiet times forever. Photo/note. 2735 ✉

Successful, Self-Made NJ Exec—43, handsome, kind, honest, caring, funny, sensuous. Love tennis, golf, football and travel. Seeking attractive, petite (under 5'5"), loving, playful, honest female under 40, to share life's pleasures and passions. Photo/note/phone. 4119 ✉

Beautiful Tomboy—Designer/modelmaker, divorcee, 39. Seeks man, 6' plus, not an 'only' or 'eldest' - likes horses, cats, his work, playing. Photo. 2714 ✉

Are You Out There?—You are an attracive, slim, sexy, intelligent, down-to-earth, spontaneous female looking to meet me: a tall, good-looking, NJ Jewish male, 25, who enjoys movies, music, romance and spontaneity. Note/photo/phone. 4123 ✉ ☎

Let's Dance—Good-looking, tall, slim, Jewish professional man, 34, funny, family-oriented, straightforward and thoughtful, seeks attractive, down-to-earth, lively woman, 26-36, who enjoys exploring mountain trails and city streets, movies, museums and dancing the night away. 2705 ✉

International Executive—60, seeks to meet cultured, elegant lady. 4120 ✉

Gal, 50s, Westchester—Divorced, seeks guy, 50-60, for a: Scrabble partner - compatible vocabulary, dinner partner - similar tastes, travel-through-life partner sharing scenery. Note. 4080 ✉

Pretty, Slim, Successful—Jewess seeks Jewish male, 40-55. Photo/phone. 2745 ✉

I Am A 48-Year-Old White Male—With a passion for the classics (art, music, literature and antiques), an adventurous spirit for roughing it in the great outdoors and a longing for the quiet times, the sharing of a glass of vintage wine and the wonderful feelings a new romance can bring about. Please be wonderful, female, white, 35-45 years old and the romantic that I am. Photo/note please. 2715 ✉

Asian Professional Male—33, enjoys sports, traveling and movies, seeks female, 25-35, who's warm, outgoing and has a good sense of humor, to have a nice relationship. 4114 ✉

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If You Are—The beautiful, romantic woman - we can have love, fun and commitment. I'm a good-looking, athletic, semi-retired professional. Photo please. 4122 ✉

Partner Wanted—Male, 50s, emotionally and financially independent, seeks erudite, attractive Gentile. Prefer non-New Yorker, nonsmoker. Must be financially secure but without material emphasis. Recent photo a must. 4125 ✉

Seeking Quality—6'1", 51, big, successful PhD psychotherapist - affectionate and fun - desires warm, witty, tall, nonsmoking woman for cultural, conversational and cuddlesome pursuits. 7458 ✉

Successful, Kind Physician—Jewish, 37, who is athletic and fit, seeks intelligent, attractive, fit, single Jewish female, 25-35, who enjoys dancing, sports and romance - for serious relationship leading to marriage. 4081 ✉

Asian Princess Wanted—By this tall, brainy, intense, passionate, nonsmoking, 37-year-old, never-married physician. I seek a sophisticated, educated lady who enjoys life, love and romance. 7416 ✉

Reliable—Handsome, wry. Fit, young 49, 5'11", down-to-earth Ivy, in the arts, (212), fun and reflective, kind. Loves books, music, outdoors, good talk. Seeks bright, warm, 30s-40s Manhattan woman of depth, with matching good looks and heart, for the very real thing. Note of substance and recent photo, please. 2744 ✉

Charming, Eye-Catching—Jewish female seeks male, 47 plus, for best friend and maybe more. Note/photo. 2741 ✉ ☎

NYC Blond Wins Election!!—Promises to be pretty with great eyes, slim, bright and funny. You: Jewish, 40's, caring, secure, creative, and ready for love. 7462 ✉

Perky, Pretty, Professional Gal—42, seeks interesting, fun-loving Jewish guy for an intimate partnership. 7454 ✉ ☎

Pretty, Spirited Lady—Seeks bright, polished gentleman who knows how to love and to be loved. Maybe forever. 45-60. Note/photo. 7423 ✉

I'm A White Male—Italian, mid 30s. You're a white female, 27 plus. I'm a good-looking, trim, Fortune 500 exec who enjoys life. You're attractive, bright, curvaceous, successful and witty. Let's share. Photo/phone a must. 2711 ✉

41 Young, Attractive, Successful—Divorced Jewish female. Loves laughing, tennis, reading, travel, movies, theater, jazz, R&B and love. Want truly intimate relationship with male counterpart. 4089 ✉

Good-Looking Wall Street Trader—Jewish (nonreligious), 30, 5'7", sensitive, sincere, upbeat, educated, slim, healthy, athletic, sense of humor. Seeks attractive, athletic, educated woman, nonsmoker. Letter/photo/phone please. 7434 ✉

If You've Been Good This Year—Santa has a gift for you: it's the gift of love, warmth, honesty and commitment. Complete with walks in Central Park, visits to museums and galleries, explorations of the City, skiing in the Adirondacks and playing golf in Garrison. This woman is 36 and special. High energy; batteries not required. 4090 ✉

Gorgeous Hunk—39, Irish-German, professional, seeks inamorata. 2716 ✉ ☎

Australian Gay Male Seeks Female—For love, friendship, possible marriage. Me: 41, Jewish, affluent, healthy, gay (not active), NYC area. POB 6474, NYC 10128

Tall, Good-Looking White Male—30, sensitive, sincere, compassionate, fun-loving. Loves dancing, film, theater, restaurants. Seeks a beautiful, intelligent, affectionate female with a sense of humor to share a loving, warm relationship. Photo/note. 4092 ✉

Snuggle Up With This Man—Successful Jewish male, 35, 5'10", 155, looking for bright, attractive, independent young woman with a sensuous streak to match mine. Photo please. 4098 ✉

Ambitious Attorney/Investor—Funny, fit, energetic, athletic, Jewish, 31. Seeks educated, attractive, fun, fit Jewish female, 25-34. Note/photo/phone. 2725 ✉ ☎

Sexy, Savvy, Sincere, Slim, Stable—Female with lust for life seeks Jewish gent, 45-60, who appreciates a woman of substance. Bio/photo. 7442 ✉

Scintillating, Pretty, Petite—Jewish teacher, 27, seeks educated, fun, kind man for love and marriage. Photo. 4093 ✉

Tall, Warm, Male MD (30s) Sought By—Kind, slender, professional, Italian-American beauty, 34. Photo. 2721 ✉

Rare Find—Surgeon, 34, has it all except a sincere, upbeat lady, to 29. Photo/note/bio/phone. 7459 ✉

Exuberant, Stunning Redhead—36, Celtic in heart and soul, cultured and elegant, seeks kind, cosmopolitan gentleman with verve and polish. Note/photo/phone. 7329 ✉

Let's Talk—Handsome, well-educated, professional Jewish man, divorced, 42, who enjoys swimming, travel, movies, walks on the beach, romantic evenings. Looking to share life's pleasures, both material and spiritual, with an attractive, secure, *adventurous nonsmoker*, ready for commitment and family. Note/phone/photo. 7438 ✉

Honest, Sincere, Nice Guy—Attractive, early 40s, 6', 225 lbs, looking for Ms. Right - with slim body, attractive (head turner), 30-45, likes traveling to Atlantic City, Vegas, etc. - or just dining out. No head games please. Serious people only. Photo/phone a plus. 4108 ✉ ☎

You'll Probably Laugh—Jewish lawyer (a rarity in NY) - creative, kind, musically inclined, intelligently funny, attractive (in these pages, who isn't?), 31, 6', 175-lb male...seeks smart woman, without pretense and smoke-free. Letter/photo helpful, interest in jazz optional. 4069 ✉

My Aim Is True—Corporate president, 32, handsome, very athletic. I travel all over for adventure, but love company of family and friends. Seeks athletic Jewish woman to love forever. Photo. 4087 ✉

Gay And Serious—About building a long-term relationship with the right guy. I'm an attractive, alert, Wall Street type with diverse interests and reserved style, 37, 5'8", 150. Intelligence, honesty and focus are important to me. If you detect compatibility, please respond. Photo appreciated. 7420 ✉

Sweet, Cute, Smart, Artistic Female—5'4 1/2", 109 lbs, 39, divorced. Wishes to fall in love with bearded, blond(ish), witty gentle man. Younger, please. 7426 ✉

ASSORTMENTS

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ttractive Jewish MEN (35-55) Invited to legant **Dinner Party/Auction, 11/17,** to enefit Ethiopian Jewry. Meet Quality Vomen. **Introductions Club** (featured in Y Mag, 10/7, Dan Greenberg article - Looking For Like', p. 72). **877-0723**

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Say "I Love You, Poo" or "Happy Birthday Baby"... reach old friends or that attractive stranger you met at MOMA... find a tennis partner or travel companion... share your boat or balloon... **Call 212-643-6500.**

STRICTLY PERSONALS

xtremely Warm, Attractive—Sensitive, rofessional Jewish woman, 40, with a ood sense of humor and wide range of terests, wishes to meet a sincere and deent man. Please send a brief note/phone umber. Photo appreciated. 7412 ✉

ove And Happiness—Attractive, sinere, honest man, 44, 6', slim, seeks sensive, intelligent, pretty woman to share n, romance and each other. Phone/ hoto. 2740 ✉

mart, Sexy—Witty female, 34, wants to hare spirited conversation, spontaneous dventure and more with a talented, creative man who knows that a single rose is t times more meaningful than a whole arade. Note/photo/phone. 7433 ✉

ivacious Lady—With infectious smile - tistic, athletic, aware. Loves NYC, San ancisco, Paris, good dining, theater, arts, oking. Seeks gentle-man, 55 plus, nancially independent, with sense of mor, zest for life. 4096 ✉ ☎

raceful, Fit Woman Physician—Enjoys lozart, The Times and New Yorker carons. Likes gardening, traveling. Seeks ale companion, 45-55. Note and photo lease. 7443 ✉

hrowback To A More Innocent Time—alian, 39, divorced, MD, Central NJ, ood-looking, outdoors, ocean, omebody, looking for sweet, pretty lady, nder 35, educated, traditional. I am a lass act, looking for same. 4116 ✉

erious To Silly—Jewish male, 27, 6'1", eeks slim, 5'5" and over, intelligent, nny, lively female who likes high and w art and everything in between. Photo ppreciated. 7428 ✉

Spontaneous Brunette Beauty—Perspicatious, pre-law champion, early 20s - seeks adventurous, romantic, successful, articulate, cultured, chivalrous "knight in shining armor", 20-30s. Photo/phone a must - armor is optional. Detailed bio. State your case - steal my heart...and I'll defend you forever! 7453 ✉

Wanted:—A tall (over 6'), intelligent, successful, charming man between 45 and 59...to meet me. I am a tall, very attractive, slim and humorous advertising exec who needs to get away from it all. Please hurry. Send note, photo okay too. 4088 ✉

DeNiro Double—Writer, 38, seeks inspiring woman. Photo. 7435 ✉

Truly Nice Jewish Guy, 30—Book editor, almost-MBA. Fit and informed. Clarinetist, historian, good listener. Seeks smart, cultured Jewish woman who I will treasure forever. 7430 ✉

Looking For Englishwoman—Bright, irreverent, worldly man with beard - would like to start second family. Seeks attractive English woman; sophisticated yet silly, flexible and relaxed. 4086 ✉ ☎

Very Handsome Teacher—Successful author, artist, athlete, 38, 5'9", seeks very pretty and intelligent nonsmoker, 26-37, someone upbeat, artistic and warm by nature. Finally ready to build a happy family together. Photo and note. 4111 ✉

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To place an ad, call 212-643-6500.

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Stable, Sensitive, Playful—Jewish man, 37, 5'11", athletic, seeks fit, adventurous woman, 29-35, for passion, friendship, marriage and children. I'm enthusiastic, cheerful, have a great sense of humor; love to read, hike, bike and cross-country ski. 4084 ✉

Down-To-Earth—Blue eyes, reddish brown hair. RN horseback rider. Fun, slim, pretty and introspective. Seeks male, 35-45, low-keyed, fit and caring. No drugs/ smoking. Photo. 2664 ✉

Vivacious, Sophisticated, Very Pretty—Trim widow, late 50's, varied interests, upscale lifestyle, seeking sincere, cultured, successful, 60ish man. 4129 ✉

Charming, Easygoing MD—Asian, 30, successful, good taste, seeks sweet, attractive female, 25-35. Talents include: sign language, ballroom dancing, karate, shopping, foot tickling. Likes include: shooting pool, talking on phone, museums, scary movies. Photo/note/phone. 2749 ✉

Eclectic Professional Man—Moderate income, north 'burbs, 49, 5'6.5", 150 lbs, fit. Seeks woman (any race) who values affection, tolerance and silliness. Note/photo. 2750 ✉

Gracious Jewish Lass—With very good head atop slim, pretty shoulders, seeks tall, terrific, smart, 28-38 guy. 7421 ✉ ☎

Male Paradox Sought—By "beautiful-eyed", shapely Jewish female. You - powerful GQ executive, 46-53, silly like 16, spontaneous like 5 1/2, sentimental like 70, hopelessly romantic and tactile. Me - your female counterpart. Note/ photo. 2755 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 720

BY MARY ANN MADDEN

FOUR DEUCES MOTEL & WEDDING CHAPEL
Scarcely a Violent Crime in Sixteen Years.

THE BIG FIRESIDE BOOK OF CORPSES
Games, Reading, Puzzles & More From the Folks Who
Brought You Crepuscular Bingo and the Salman Rushdie Kidz.

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Over 2,000 Served

Above, Our Motto. Competitors are invited to invent the name of a business, product, or what have you, plus its charm-challenged slogan.

Results of Competition 717, in which you were asked for kamikaze pilots for television programs.

Report: Popular topics: Bob Saget. Marla and the Donald. Primates. The Supreme Court. Separate stories. Puh-leeeze read the "titles only" following entries below. They are tippy-toppy. And so are you. See that you are.

First Prizes of two-year subscriptions to "New York" to:

MY TWO HEADS—A teen with an unusual handicap. Tonight, Eric receives a hat as a birthday present.
Mike Leary, South Boston, Mass.

EAST MEETS WEST—Marcy East, a hip, glib New Yorker, inherits a newspaper in the small town of Twain, Iowa. Clint West, a shy, Gary Cooperish character, is the editor. Immediate love/hate relationship.
David Yarnell, Los Angeles, Calif.

SHARPTON IN ISRAEL—PBS series based on the minimalist opera.
Jeff Tenzer, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

MACKEREL ON 34TH STREET—Sven and his trained fish delight the crowds in Herald Square.
Linda Shafarman, N.Y.C.

IN THE PRESENCE OF THE KING—A Pikeville, Kentucky, family can see Elvis when no one else can.
Karl Levett, N.Y.C.

COME, HOATZIN, THE GAME'S AFOOT—Galliforme bird solves murders in the Baltimore area.
E. J. Kilkenny, Louisville, Ky.

And Honorable Mention to:

THE CROSBY SHOW—Unhappy life of a typical Hollywood family.
Scott Seomin, Los Angeles, Calif.

UPHEAVAL—Each week, a world leader's body is exhumed to verify the death-certificate findings. Host: Geraldo Rivera.
Cassie Graizzaro, Spring Valley, N.Y.

VATICAN VACANCY—Laffs abound when cost-cutting forces a group of high-spirited nuns and fun-loving monks to move in with the pope.
Brian Elton, N.Y.C.

HONEY, I SHRUNK—Host Howard Stern interviews executives about how pressures of stress on the job affect their sexual performance.
Susan K. Sperling, Rye, N.Y.

SORRY, WRONG NUMBER, OR I DIALED 911—Through series of errors, rescue squad tries to administer CPR to a protesting William Shatner.
Andy Anderson, Columbus, Ga.

SANCTUARY—A swinging bell ringer and his carefree gypsy gal pal romp within a religious setting.
Al Hattal, Potomac, Md.

A SHOT IN THE FOOT—Senate committee tackles a new issue weekly.
David I. Warren, Chagrin Falls, Ohio

CAPE CODPIECE—Wacky misadventures of a dedicated but not overtalented Shakespeare Repertory Company in Sandwich, Mass. (All dialogue in iambic pentameter.)
David English, W. Somerville, Mass.

AWL IN THE FAMILY—Congenial super in East Harlem shows the kids how to make their own shoes.
The 400 Group, Beachwood, Ohio

CYANO DE BERGERAC—French swordsman fights duels to defend his honor when the stupid bourgeois mock his blue nose.
Arthur Litoff, Dillsburg, Pa.

CANDIDATE IN CAMERA—A panel of experts attempts to discover why a guest politician will not seek the presidency in 1992.
Sheldon B. Akers, Amherst, Mass.

WHAT AM I DOIN'?—Mayor David Dinkins hosts this public-affairs program.
Bill Leary, Winnetka, Ill.

NO EXIT—Sitcom based on the French play. Marooned trio spends its days asking about philosophy and life.
E. Stallworth, Willow Grove, Pa.

THURSDAY—A woman lives one day over and over. Shelley Long.
Patricia Lowry, Wheeling, Ill.

PARIS TROIKA—Three bumbling escapee
from Siberia cavort across Europe to th
City of Lights, where they open a hotel f
expatriate American and Japanese commo
ities brokers.
J. B. Snyder, Los Angeles, Cali

VALE OF TEARS—Jerry Vale sings sad song
live from a Las Vegas lounge.
Kathy Cusatis, Peekskill, N.

BRENDA—Just how expensive it is to be ric
is the theme of this delightfully differe
comedy.
H. B. Farr, Winston-Salem, N.

HEPCATS AND GUN MOLLS—In-depth analys
of antiquated slang. Sonny Fox, Les Cran
Chuck Barris, plus distaff guest.
Richard Burke, Ho-Ho-Kus, N.

YO MAMA—Rappers perform the classics. T
night: Cool Moe Dee and Queen Latifah i
Aida.
Alicia Ann Chomo, Wilmington, De

MORNING BECOMES ELECTRIC—Wake up t
the latest in gadgetry.
Robert Priebe, Milwaukee, Wi

THOSE AMAZING ACTUARIES—Home videos
actuarial hi-jinx-crazy computer progra
and keypad techniques.
James Jackson, Bolivar, M

CLOSING TIME—Video cameras record th
last half-hour at notable watering hol
throught the U.S.
Pericles Crystal, Scarsdale, N.

WHAT'S THAT FROM?—Contestants listen t
an excerpt from a literary classic and try
guess the author.
Tom Frenkel, Sunnyside, N.

PICT AND SHOVEL—Rap singer joins forc
with a mysterious Scottish tribesman
paint inner-city drug-dealers blue. Kyle Ma
Lachlan, L. L. Cool J.
John N. Koch, Madison, Wi

WIDE WORLD OF SHORTS—Men of all ages p
rade around in their undies before judges.
Stuart Brynian, Brookl

THE CAMPAIGN—Mini-series chronicling t
joys and passions described in Pierre Re
fret's *Memoirs.*
Robert J. Tymann, Voorheesville, N.

SNOW WHITE, SEVEN DWARFS, AND A BABY-
Contemporary update of children's classi
Suzanne Sommers, Hervé Villechaize, Ga
Coleman, and the voice of Gloria Steine
Rick Blane, Wilkes-Barre, P

GOATS 'N' GROATS—Chef Milocz Kempus
explores the entire range of Bessarabia
haute cuisine.
A. Shulman, Chevy Chase, M

ROSIE KRANTZ AND GILDA STERN—Two your
professional women try to make it in the b
city and help a confused friend, Thelma.
Ann Woodyard, Westminster, C

HE WALLS OF TENNIS—Hidden cameras re-ord America at play during a week of action ır inaction at tennis walls throughout U.S.
Connon Barclay, Holland, Mich.

H-OH—Life at a nuclear-power plant.
Eloise Marion, N.Y.C.

ACE TO TURKEY BOOTIES—Contestants are sked a series of animal-related questions; vinner goes into a fenced array of turkeys rying to find the ones wearing booties. Iost: Ron Reagan.
Shirley Brandsen, Zeeland, Mich.

IOW COLD IS IT?—The best of Johnny Car-on's audience catcalls over the years.
Steven Scher, Bronx

OUNTAIN OF TRUTH—Hilarious situations vhen White House office watercooler dis-enses truth serum.
Dolly Hecht, N.Y.C.

IEET THE GENERAL—Each week, a different nember of the press is grilled by Six Star Iorman Schwarzkopf.
Bernard Bell, Wheaton, Ill.

OU BE THE JUDGE—Open court where the iewers decide the fate of defendants using a pecial 900 number.
Alfred Schoenberg, N.Y.C.

VAKE UP AMERICA—Hidden cameras capture eactions of friends and relatives to celebrity ɔok-alikes who show up at funerals and urials.
Don Wigal, N.Y.C.

HE BLUMES OF SAYVILLE—Madcap adven-ures of a family of magazine-contest anatics.
Randi M. Schultz, N.Y.C.

OME SWEET STREET—Phil Donahue in his rst dramatic role, as a homeless man who nterviews passersby about important issues.
Sheila B. Blume, M.D., Sayville, N.Y.

itles: THE THERESA RUSSELL COMEDY HOUR. ANZER FOR HIRE. LIFE-STYLES OF THE RICH ND CONVICTED. THE MCLEAN STEVENSON HOW. TROPHY-WIFE HUNT. ISN'T THAT SPA-IAL. VINTAGE WHINES. BATTLE OF THE NET-ORKS' UNWED PREGNANT STARS. KEVIN CAN AIT. BOWLING FOR RUBLES. CURLING FOR UPPENCE. PROFILES IN CHUTZPAH. SENIOR UMO. ONE NATION, UNPERPANTS. BUNGEE FOR UCKS. AMERICA'S FUNNIEST TELLER VIDEOS. ANCES WITH ELVES. CZECH SWING. WHERE'S Y TATTOO? ADIRONDACK CHER. MY FRIEND ERMA. NAME THAT SPOON. AMERICA'S FUNNI-ST HURRICANES AND EARTHQUAKES. CAGNEY ND LUCY. DOWSING FOR DINOSAURS. ROLLER-LADE POSSE. NOT ANOTHER JEWISH DOCTOR! HE OLD-WORLD-ORDER COUPLE. NIPPON UCK. CELEBRITY DYSFUNCTIONAL SEX. And, NOTHER WOMAN NAMED JACKIE.

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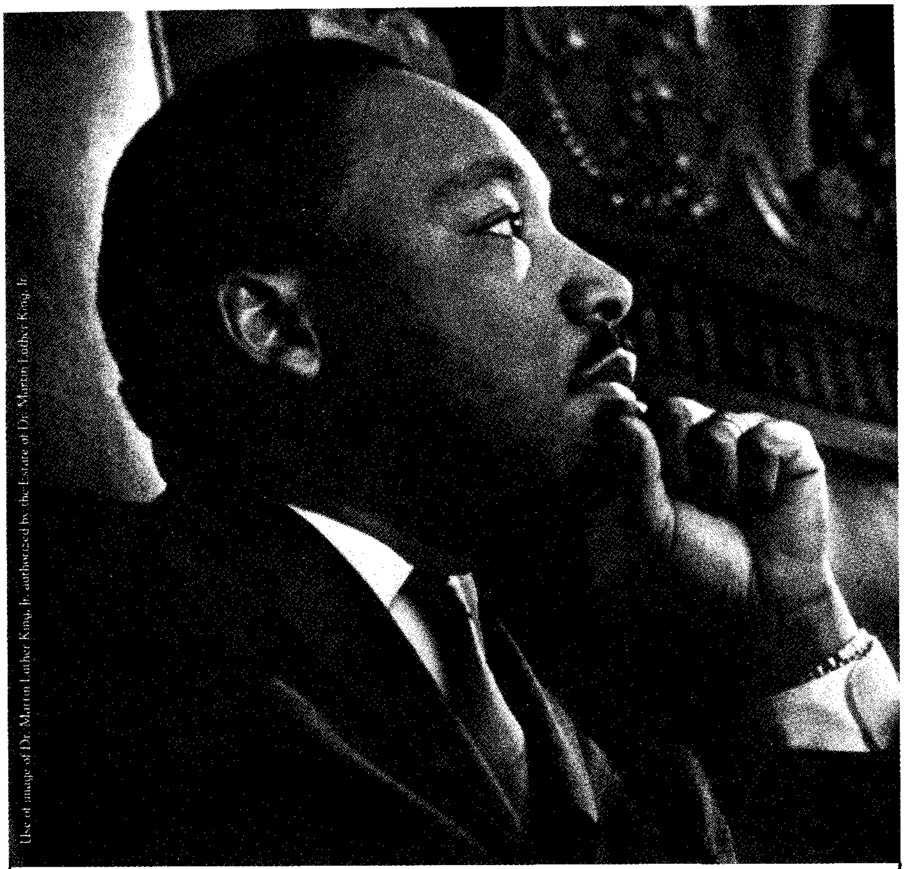
ompetition Rules: POSTCARDS, PLEASE; TYPE-RITTEN IF POSSIBLE. ONE ENTRY ONLY ıould be sent to Competition Number 720, *New ork* Magazine, 755 Second Avenue, New York, N.Y.)017-5998. It must be received by November 22. ditor's decisions are final, and all entries become the operty of *New York*. First-prize winners will receive vo-year subscriptions to *New York*, and runners-up ill receive one-year subscriptions. Results and win-ɜrs' names will appear in the December 16 issue. ut-of-town postmarks are given three days' grace.



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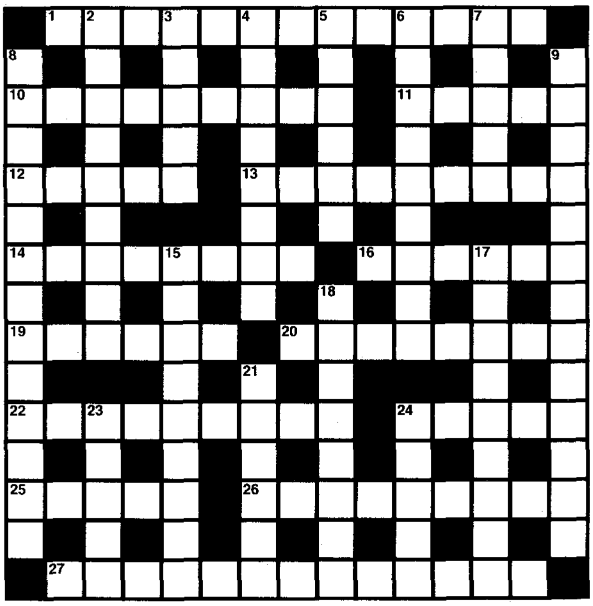
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Many on the team make allowances, it's thought. (13)
10 The top man's style is what he'll be remembered by. (9)
11 Manage without a complaint. (5)
12 Silver taken in before becoming a bore. (5)
13 Dwell on people filling in at the game. (9)
14 Half of them lament involvement in a Swiss place. (8)
16 Free with money. (6)
19 Flying without direction, get protection of sorts. (6)
20 French article on the subject of a boy's lack of sense. (8)
22 Part after a grim break-up and lengthy talk. (9)
24 Feature a table-setting? (5)
25 In the clinic heat-treatment is provided in the recess. (5)
26 The archbishop's formal at one and all almost. (9)
27 For hours nice gals may be probing their inner selves. (4-9)



DOWN

2 Colourful guy supporting William (9)
3 The woman making petition is retrogressive at heart. (5)
4 Scenes of theatrical entertainmen around ten. (8)
5 A monkey rushes all over the place. (6)
6 Restrained, but with some irascibility scoffed. (9)
7 The weight of a cat. (5)
8 The sole service generally available. (4-9)
9 Oriental coppers stretch a point and agree warmly. (13)
15 A person without equal. That could be put no plainer! (9)
17 Mistrust, though not very much. (9)
18 The front—or near it anyway. (8)
21 A brace can be left in the car. (6)
23 Note the City put paid to this littl beast. (5)
24 Given credit, refuse to fail in business. (5)

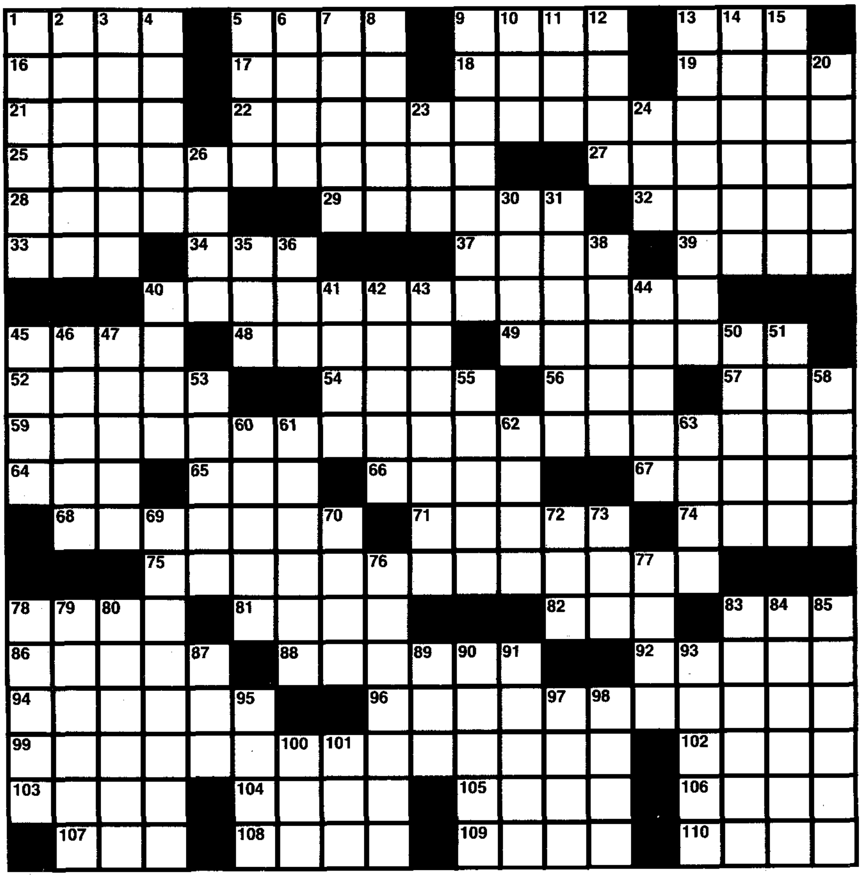
'BEASTLY PUZZLE': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

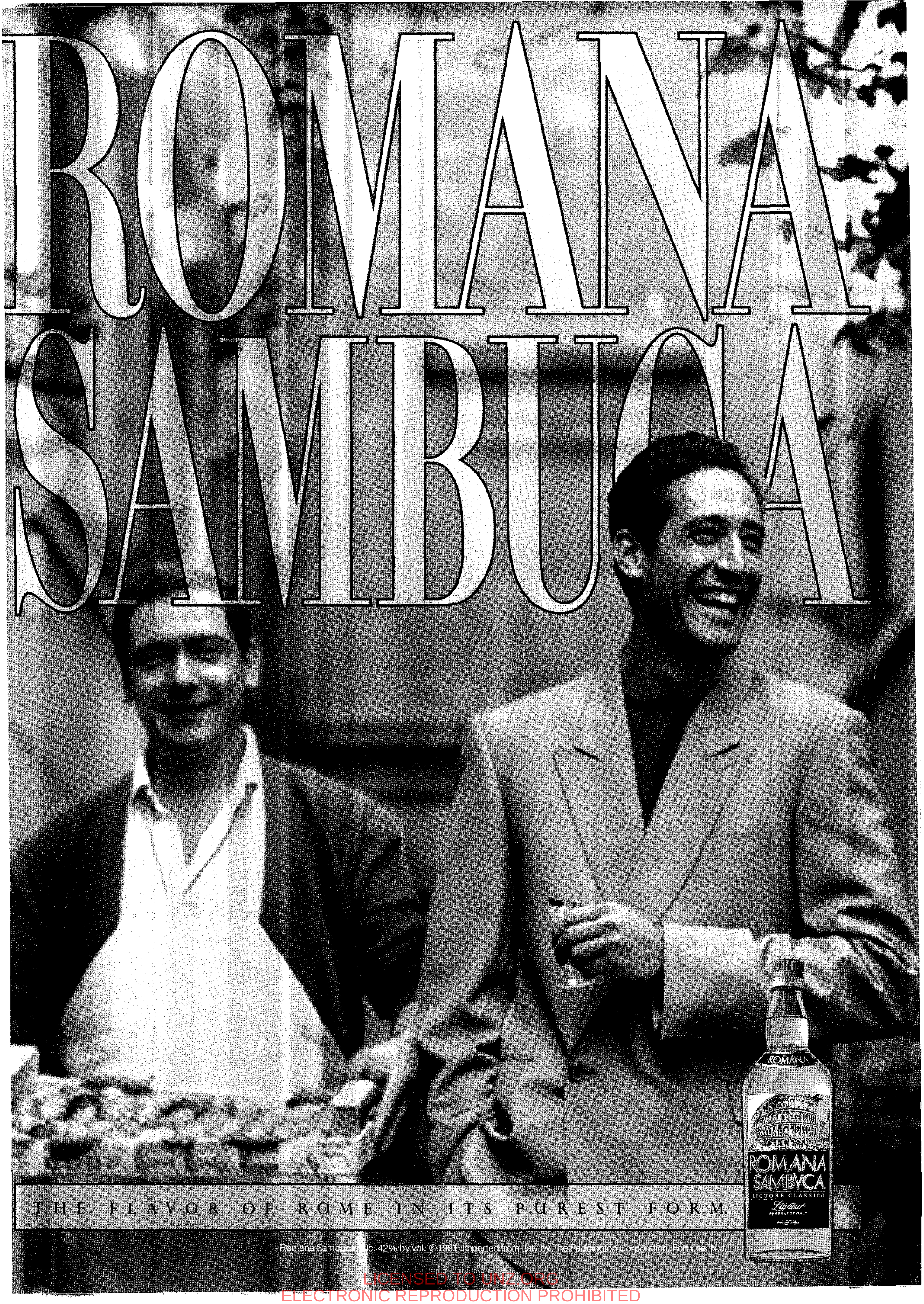
1 Greens game
5 Ethnic coif
9 Half a Samoan capital
13 Certain term accounts: abbr.
16 First-floor apartment number
17 Cow conversation
18 On —— with (equal to)
19 Bloody Mary's daughter
21 "Six Characters in Search —— Author"
22 The way rodents breeze through?
25 Buffalo's jazzy address?
27 Lacking cheeriness
28 Actress Verdugo
29 Superdome team
32 Brawl
33 Carrottop's nickname
34 Sleepy princess's annoyance
37 Biblical twin
39 "—— but the brave . . ."
40 Bugs Bunny's conveyance?
45 Nastase of tennis
48 Iraq's only port
49 Alumni get-together
52 Tendon
54 Kept in one's grasp
56 "Erie Canal" mule
57 Fifth word of Key's anthem
59 Stag's suggestion to his mate?
64 Savoie summer
65 Biographical information
66 Refuse to grant
67 Blake's "burning bright" beast
68 Having a resonant voice
71 Flavor
74 Wriggly
75 Report about Red Riding Hood's grandmother?
78 Sergeant Pepper's group
81 In a parched condition
82 Wahine's neckwear
83 Hackie's vehicle
86 Cover story
88 Some believers
92 TV "Vice" locale
94 Baking soda, familiarly
96 Beasts' obits on TV?
99 Cause of horseness?
102 Hilton's "Horizon"
103 Junior brook
104 Like Mother Hubbard's cupboard
105 Admitting customers
106 Something unique
107 Sancho Panza's beast
108 Cowboy-boot attachment
109 Crack a book
110 —— buco

DOWN

1 Peanut
2 Arranged in an office cabinet
3 Rented
4 Papal vestment
5 Top-ranking dpls.
6 Auto-racing great
7 Lions' greetings
8 Music-hall star Tessie
9 Joint colleague
10 Barbary beast
11 Flivver fuel
12 Scepters' go-withs
13 Italian sonata-composer
14 Devil, in Durango
15 Fabric for linings
20 Square root of nine
23 Vowel sequence
24 Gypsy boy
26 Valley of the grapes
30 Onetime Kremlin occupant
31 Most levelheaded
35 Tidal outflow
36 "—— Daba Honeymoon"
38 Customary
40 Arikara Indians
41 "Blessed —— who expects nothing": Pope
42 Tire imprint
43 Last in sized places
44 Cove
45 Capri, e.g.
46 Give the —— (prove to be false)
47 Consign to the earth
50 Indian or orange
51 Staircase post
53 "—— Did for Love"
55 Singer Washington
58 "Just you wait, —— 'iggins"
60 Malaria symptoms
61 Peddled
62 Do blood sampling
63 Feudal land tenure
69 Kooks
70 Dreadful
72 Pussycat's shipmate, i a poem
73 Caviar
76 Not one or the other
77 Rickey ingredient
78 Elephant in a children's classic
79 Ballerina Markova
80 Actor Williamson, et al.
83 Church laws
84 Elicits a smile
85 Café
87 NYC subway line
89 Pronoun for a ship
90 Higher than a bariton
91 Skier's topography
93 Ice place to live in
95 Mealtime dickeys
97 Away from port
98 Have a proclivity (to)
100 Carpet surface
101 Robert Morse's Capo portrayal



Solutions to last week's puzzles appear on page 12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Corolla. Over 15 million happy memories, and still counting

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And though we've made lots of changes to the Corolla over the years, the soul of the car has always stayed the same. It's still known as reliable. Practical. And economical.*

Which may be why, over the last 25 years, we've made more than just 15 million† Corollas.

We've also built lots of lasting relationships.

"I love what you do for me."

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CITY MPG 26
HWY MPG 33

Call 1-800-GO-TOYOTA for a brochure and location of your nearest dealer. *1992 EPA estimated figures shown for the Corolla LE Sedan with 4-speed automatic overdrive transmission. †Based on worldwide sales 1966–1991. Get More From Life...Buckle Up! ©1991 Toyota Motor Sales, U.S.A., Inc.